THE WORLD'S BEST-SELLING AMIGA MAGAZINE

AMIGA FORMAT

ISSUE 56 ■ FEBRUARY 1994 ■ £3.95

FRACTALS An exciting new way of exploring the magic of Mandelbrots

WORDWORTH Exclusive! Try version 3 here

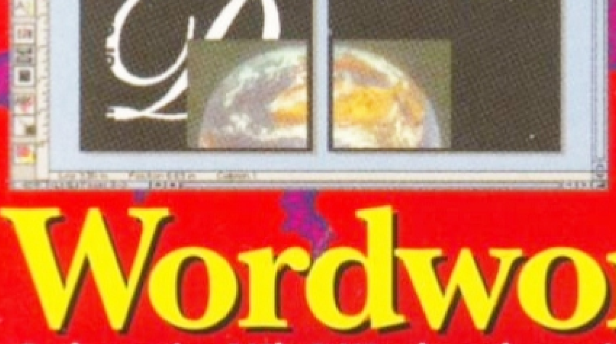
TORNADO Take to the skies with this demo of the new jet-fighter flight sim

TOADO Get seriously addicted to this great version of the famous arcade classic Frogger

AF 56a

FractalPro

Create incredible fractal graphics with this superb complete package



Discover the wonders of Wordworth 3 with this demo of the Amiga's most popular word processor

Wordworth 3

Both require 1Mb ● Wordworth requires WB2.0 or above

AF 56b

TOADO! Revisit an old classic with this compelling three-level demo





TAKE TO THE SKIES! Find out what it's like to sortie and barrel roll with Digital Integration's stunning new flight sim

TORNADO

Toado requires one meg

HOW WOULD YOU SPEND £250 ON YOUR AMIGA?





WE GAVE OUR READERS THE DOSH: WHAT DID THEY BUY?

PLUS! WIN YOUR OWN SHOPPING SPREE IN OUR BIG CASH BONANZA

COMMS: DISCOVER THE DELIGHTS OF GETTING YOUR AMIGA ON-LINE

16-BIT SAMPLING: TOCCATA AND WAVETOOLS UNDER EXAMINATION

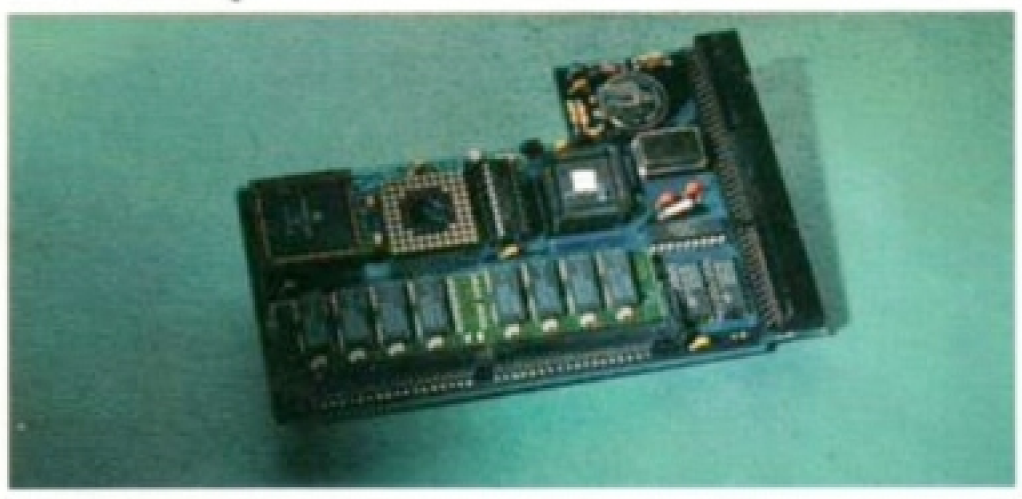
GAMES Tornado, Campaign 2, Star Trek, Beneath A Steel Sky, Cool Spot, Goblins 3, Maelstrom
CD32 LATEST news and reviews
SERIOUS Protext 6, Playmation,

Future PUBLISHING



pc*1208*

Power Computings latest 32-bit memory expansion for the Amiga 1200 is now available. The PC1208 uses the latest industry standard 32-bit Simm technology which allows you to use 1MB, 2MB, 4MB and 8MB modules. Simply adding either a PC1208 to your Amiga 1200 will increase its processing speed by 219%, comes with real-time battery backed clock and optional FPU available.



Bare

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pc880*upgrade*

Power Computing can now upgrade your PC880 drive from a 880K to a 1.76MB high density drive, all you need to do is check that you have the serial number 'Sony MFD17W-22' on your disk drive casing. (You'll need to unscrew the casing. This does not affect the warranty)

PC880 Interface upgrade **£49.95**

a600*memory*

1MB RAM with battery backed clock.

A600 Memory **£39.95**

1.5MB*memory*

Fully supports 1MB of chip RAM and compatible with Fatter Agnus. (Requires Kickstart 1.3 and above, not compatible with A500+. Your Amiga needs to be opened , this may effect your warranty)

1.5MB Memory **£85**

1MB*thru'port*

Fully supports 1MB of chip RAM and fully compatible with Fatter Agnus. (Requires Kickstart 1.3 and above, not compatible with A500+. Your Amiga needs to be opened, this may effect your warranty)

1MB Thru' port **£49**

PC501+*card*



High quality memory card comes with 1MB of RAM on-board to expand your Amiga A500+ to 2MB of Chip RAM. (Fits in the trap-door, does not affect your warranty)

£36

a500*memory*

4 Chip 512K RAM expansion with or without battery backed clock. Free software included. (A500+ compatible)

A500 Card with clock **£29**
A500 Card without clock **£24**

a500*8mb board*

Expand your Amiga from 2MB to 8MB of RAM. Plugs into side slot, full auto config. and full through port.

A500 2MB Board **£139**
A500 4MB Board **£219**
A500 8MB Board **£299**

a2000*8mb board*

2MB to 8MB expansion for the A2000. Full auto config., IDE interface and 12 months warranty

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piccolo*hardware*

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Piccolo 24-bit 2MB **£449.95**

video*backup*



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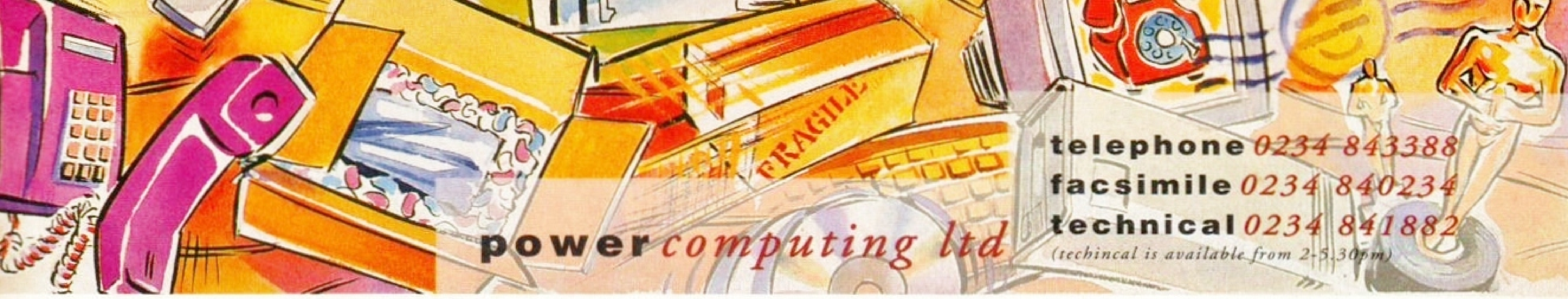
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x-backup*pro*

Extremely powerful disk back-up utility, uses the latest custom chip design. Hardware designed by Power Computing.

X-Backup Pro **£29.95**

A600/A1200 Colour Scanner available soon



epson *GT-6500*

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power *scan 4*



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Scanner 4 Upgrade software	**£20**
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OCR Full Version Upgrade	**£49**

(OCR full version is only available to registered users of OCR Junior)

auto *rom sharer*

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ROM Share inc. v1.3	**£39**
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ROM Share A600 v1.3	**£55**

home *music kit*

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amiga *1200*

A1200 Power Pack including PC1208 2MB including 68882 20MHz co-processor, 2 games (Nigel Mansells 'World Championship' & 'Trolls')

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A1200 Pack 80MB HD	**£629**
A1200 Pack 120MB HD	**£679**
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For Desktop Dynamite add £60

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Both systems come with 2MB of chip RAM

colour *monitors*

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Multi-sync monitors are available £POA

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Huge range of printers available, Star, Citizen, Hewlett Packard and Epson. Please telephone for prices and your requirements.

chips & *spares*

Power Computing can supply a huge range of chips and spares, including RAMS for the Amiga, hard drives, power supply , cables etc.

supra *modems*

Supra Modems come complete with English phone cable, RS232 serial cable, heavy duty PSU and comms software, send and receive fax's, 100% compatible with industry standard 'AT' command codes, free trial offer to various services.

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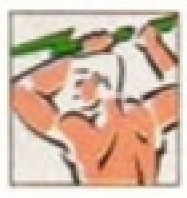
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miscellanous *products*

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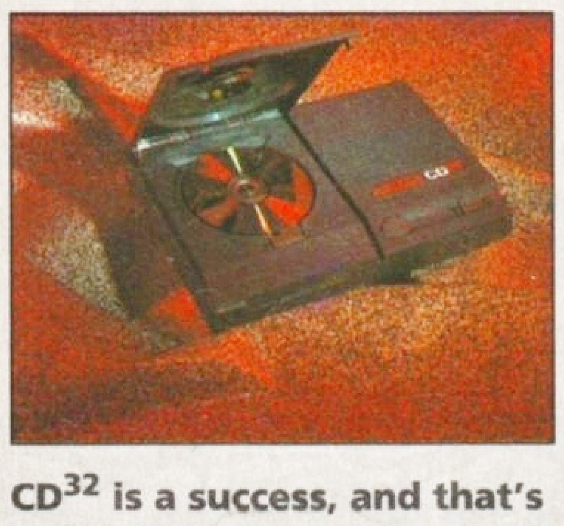
THIS MONTH IN...

AMIGA FORMAT

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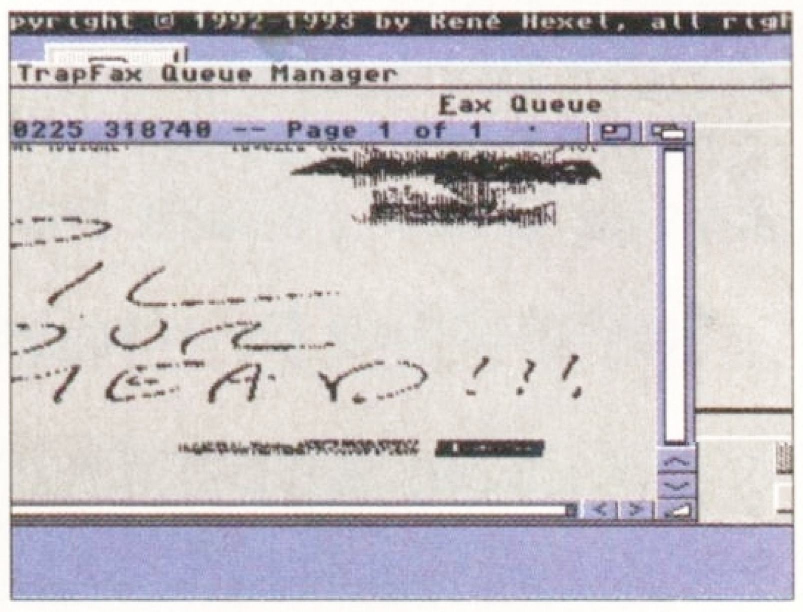


CD32 is a success, and that's official.

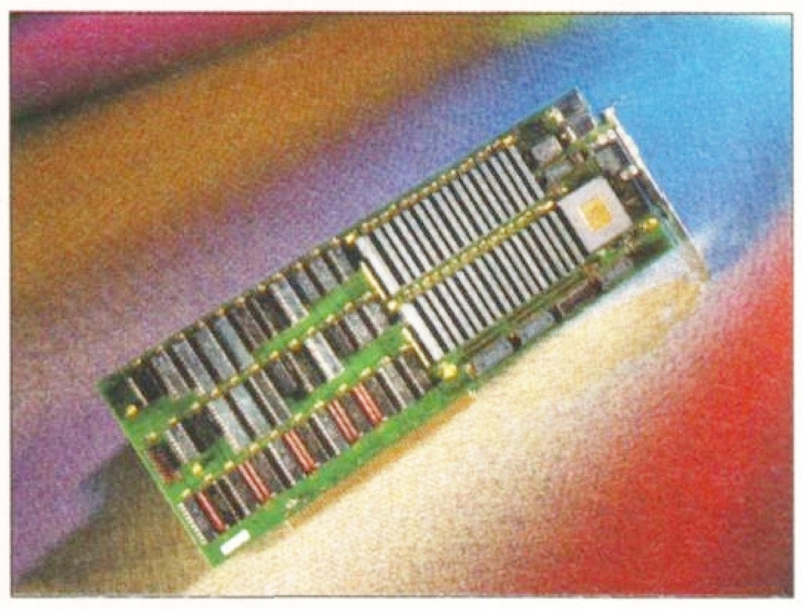
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Regulars



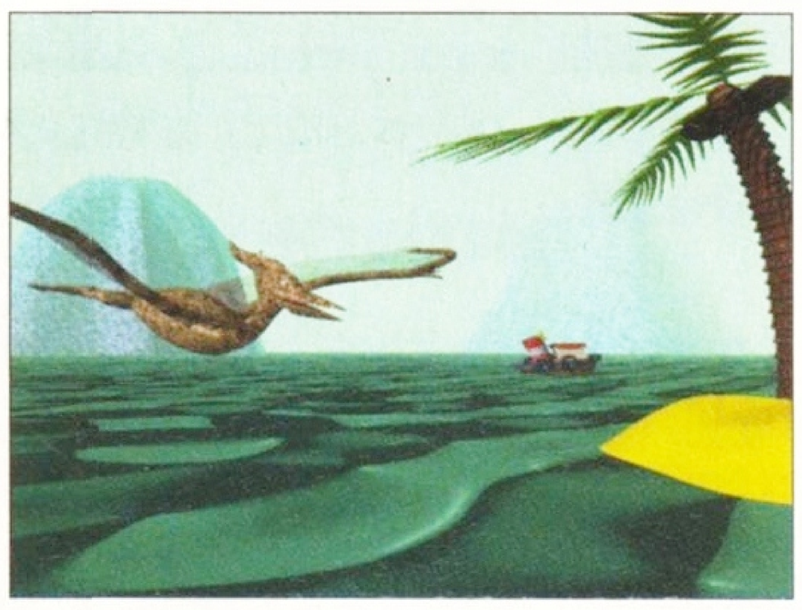
Faxes. Wonderful things. Send and receive them with *TrapFax*. p 116



Display in red, orange, yellow, green, blue indigo and violet. Plus more. p 118



Nick built this bar in his Amiga, but it is too virtual for us to get in to. p 123



Playmation gives 3D modelling smooth curves and plastic modelling. p 126

Screenplay



Does EA's *Labyrinth of Time* CD32 gameplay as good as it looks? Find out on... page 62

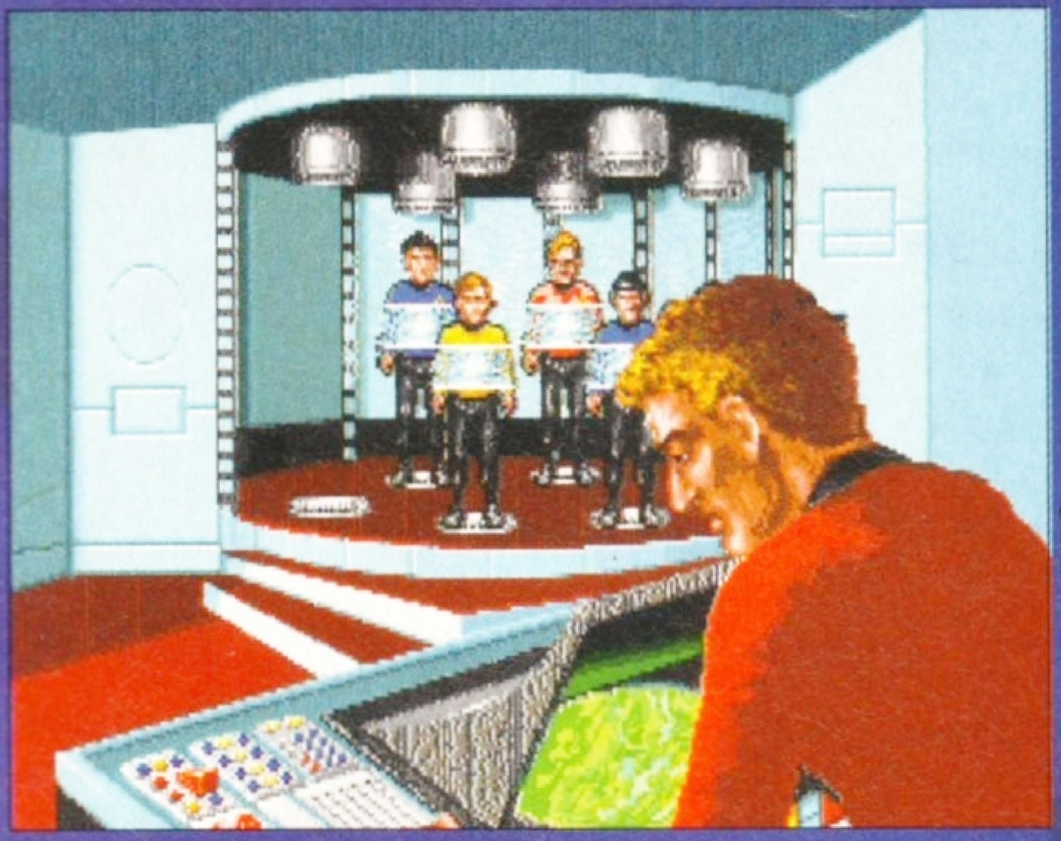
AMIGA FORMAT Better by design!

Congratulations. By purchasing this copy of *Amiga Format*, you've made a wise decision. You've got yourself a magazine written by Amiga enthusiasts, for Amiga enthusiasts.

The staff of *Amiga Format* are here to earn a living, sure. But we're also here because we enjoy using Amiga computers, and want to enhance everyone else's enjoyment of them too.

But this is no ordinary Amiga magazine. This is the mag that the computer industry has voted their favourite magazine, and the top magazine in aiding stocking decisions (what they sell, not which tights they wear) for the last four years running. We're also the magazine that Commodore choose to bung in the box with the Amiga. Not because we always say what they like (we don't) but because we always do our best to give Amiga owners good, and trustworthy advice.

Future PUBLISHING



I really should make some comment about boldly going where no review has gone before... page 84



He's red, he's round, he walks along the ground. And he shoots crabs. He's Cool Spot. page 86

How would you SPEND £250?



We all play that game now and then. You know the one. Where you imagine you have loads of money, then you sit back and enjoy thinking about what you'd spend it on. We turned fantasy into reality for two *Amiga Format* readers. Discover what they chose to do with our money on... page 24

Your chance to WIN!

Anything you want! page 27

A CD32 and a great telly to play it on. page 46

AMIGAS *On Line*

For many, the world of comms is a confusing concept. Richard Baguley tries to help you navigate the world of modems, BBS and Bauds. page 31

On this month's Coverdisks



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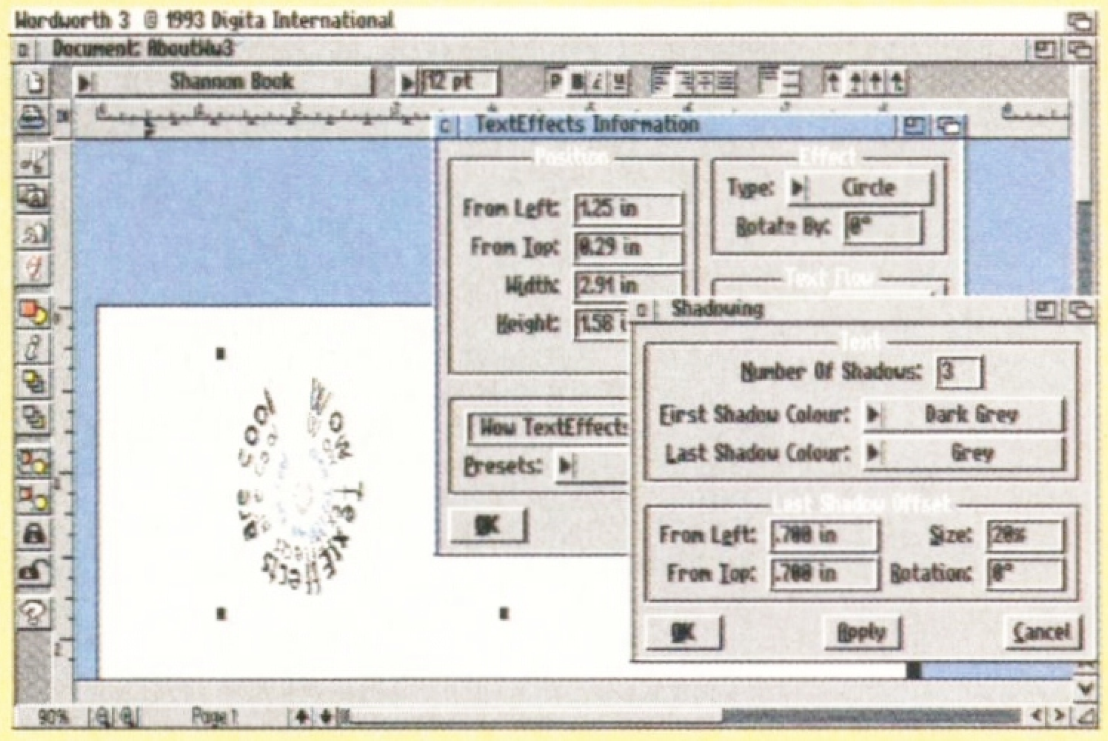
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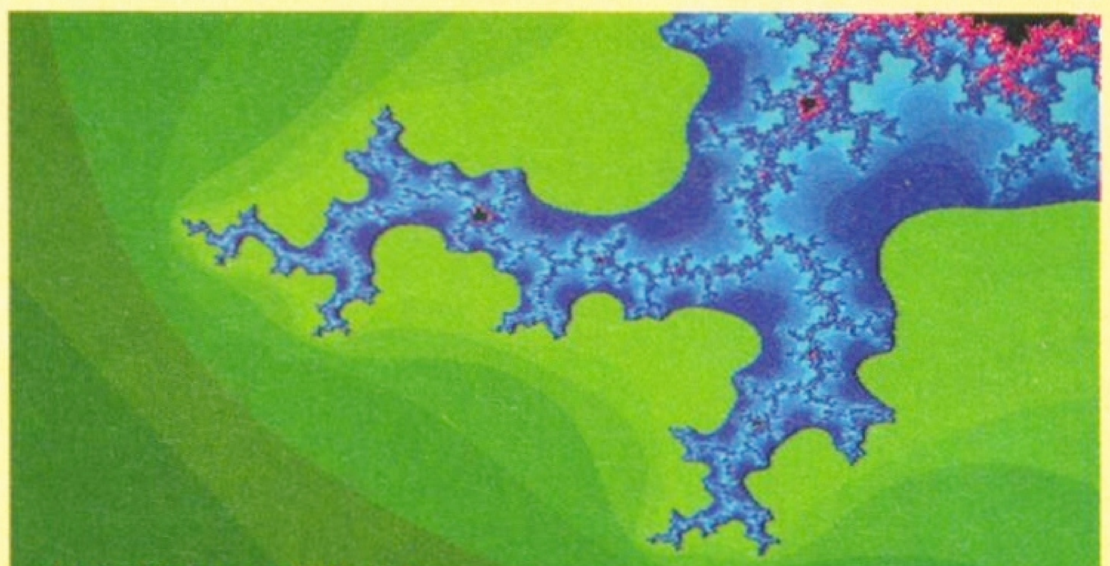
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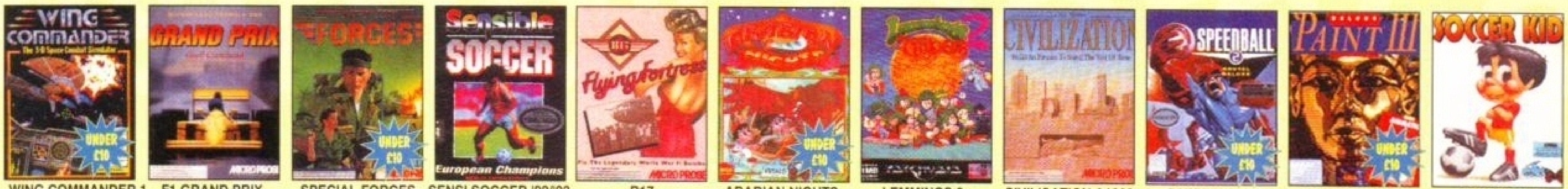
Want to upgrade to *FractalPro 6*? Then turn to page 122 for a great offer.

This month's disks are packed with programs. FractalPro is a complete program designed to enable you to create those fabulous coloured 'Mandelbrot' pictures that are used on so many rave posters.

Wordworth 3 is a demo of the latest version of one of the Amiga's most popular programs. The full version spans five disks, so this demo misses out some of the old features to show you some of the exciting new ones.

Tornado is the latest flight sim from Digital Integration. This demo gives you a taste of what it's like to skim the tree-tops in several million quids worth of jet powered death machine.

Toado. Well... it's Frogger, innit!



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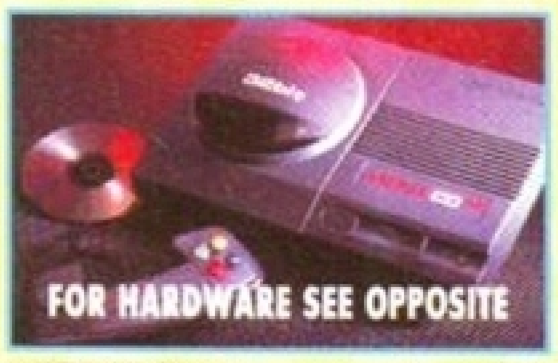
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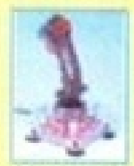

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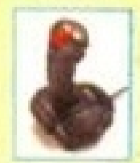

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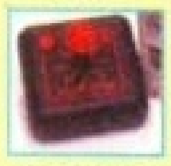

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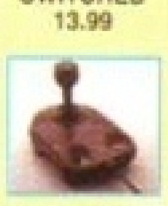

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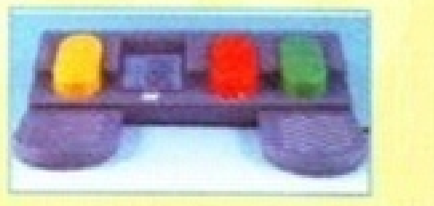

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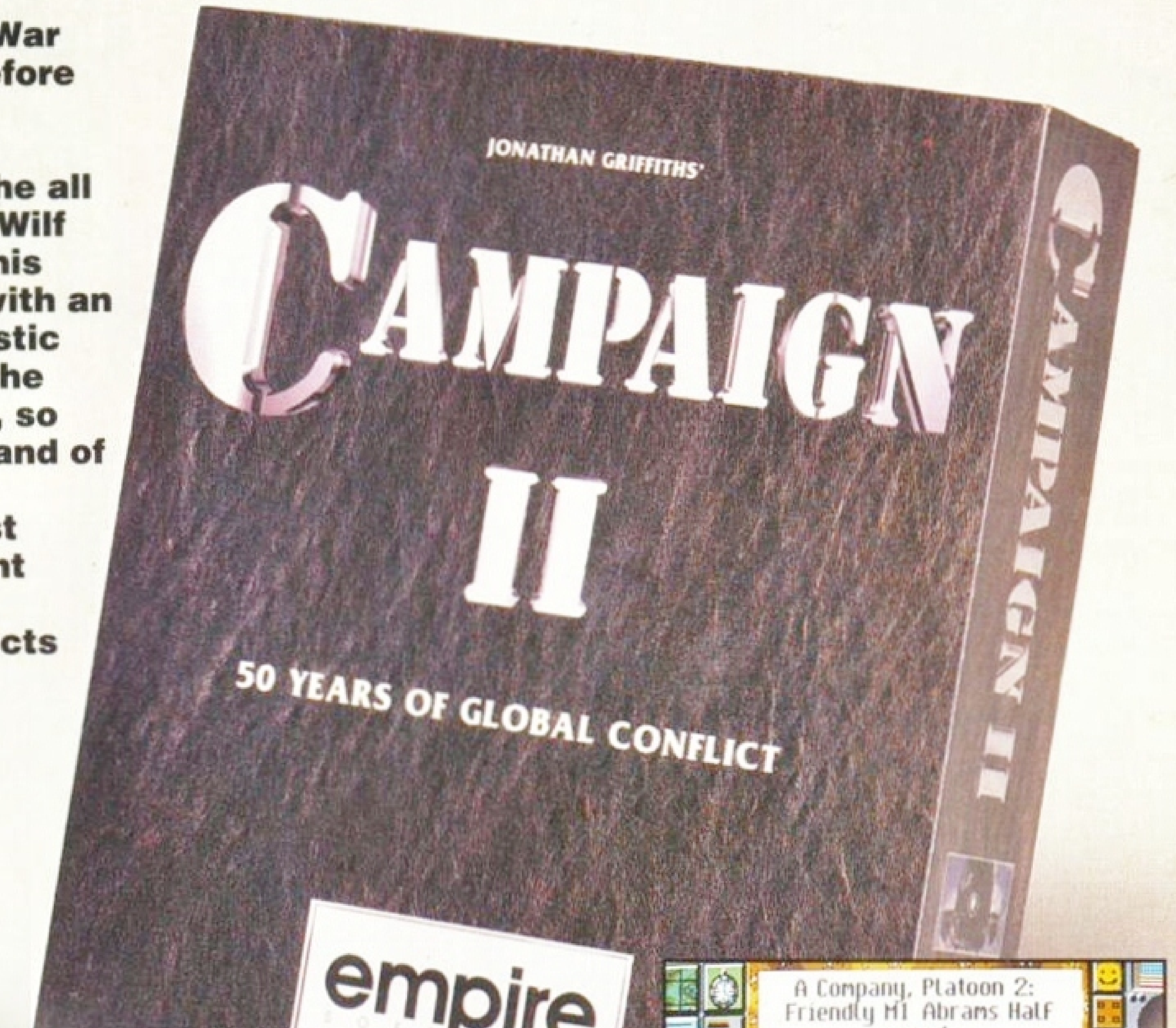
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Campaign II heralds a new generation of War Simulations

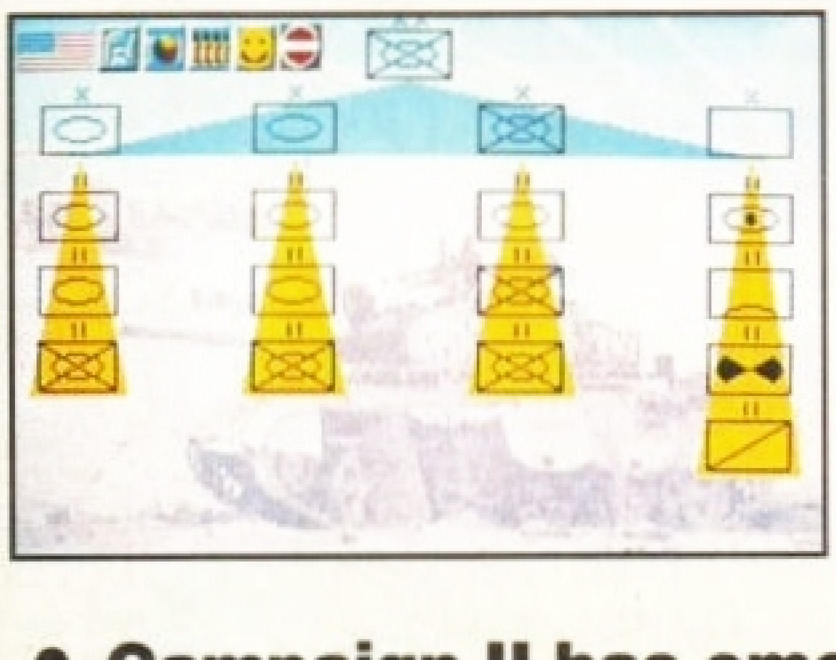
Campaign II heralds a new generation of War Simulations with more depth than ever before and fabulous real-time 3D action.

The depth to Campaign II is provided by the all new strategy. Expert Military consultant, Wilf Owen, from recent conflicts has brought his knowledge to bear on computer gaming with an end result that looks and feels more realistic than ever before. All aspects involved in the running of an army have been considered, so that now you can place yourself in command of either side, at any level in the chain of command. Over 130 templates of the most significant military forces from 56 different nations of the last 50 years have been included to gain an insight into real conflicts such as Korea, Vietnam and Operation Desert Storm.

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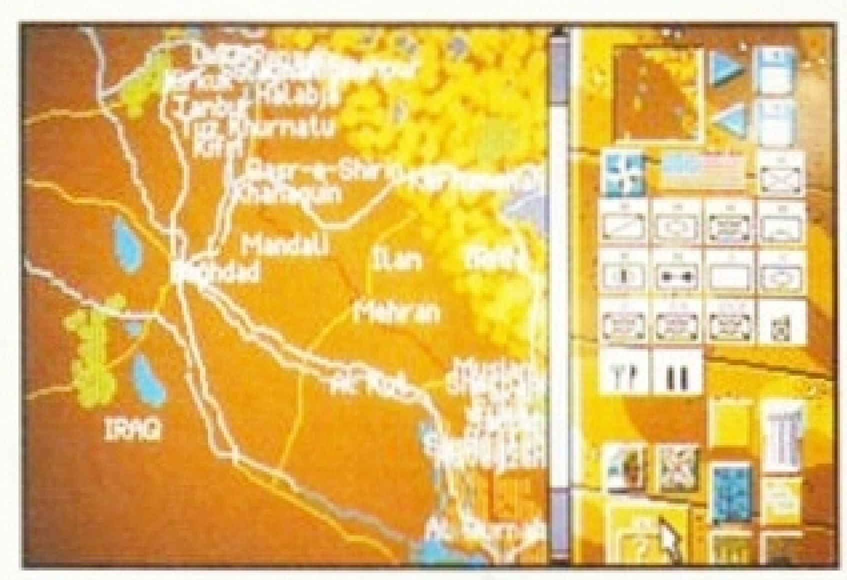












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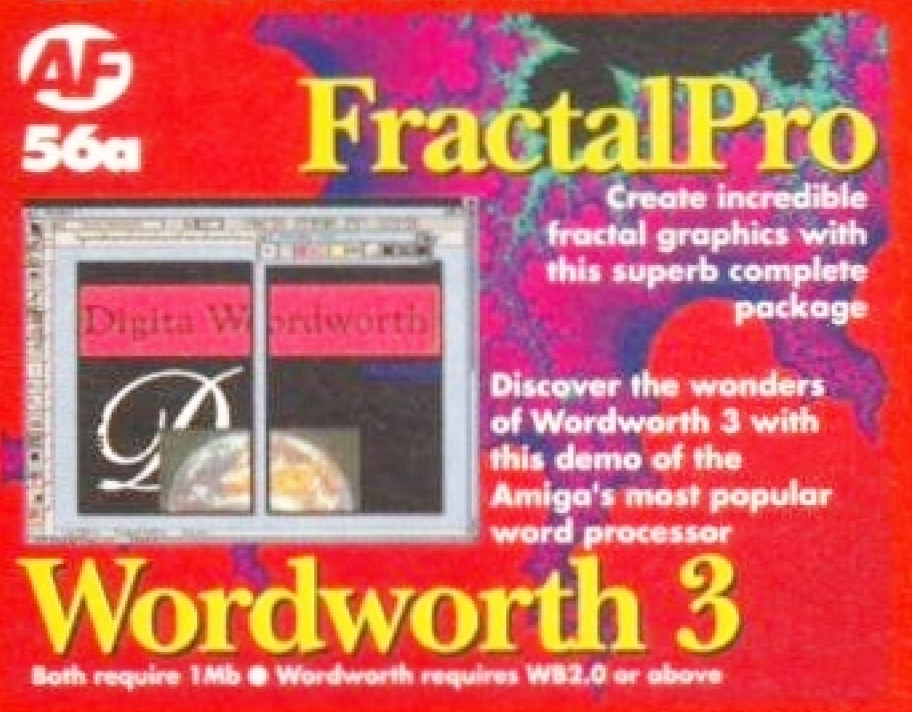
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COVER DISKS

A fractal generator, a word processor, a flight simulator and a Frogger clone are all waiting for you to get up and running on this month's Coverdisks.

GETTING STARTED



Get a sneak preview of the world's best known word processor. *Wordworth 3* will be launched shortly, but if you want to stay ahead of the game check out this exclusive preview. You will be able to try out the new text styling requesters and some great text effects. To get started with *Wordworth 3*, just read the instructions on the right.

Fractal Pro 4 is a great piece of software if you want to explore the weird world of fractals and Mandelbrot sets on your Amiga. This program differs from the norm in that it can also be used to create stunning animations by either zooming into the set or tweening between two positions.



Get in the seat of the most powerful multi-role combat aircraft ever to switch on its afterburners. The Tornado is a very complicated aircraft, as you would expect from a machine which has been guarding NATO airspace for a decade. This excellent simulation is the most accurate we've ever seen.

Why did the frog cross the road? Because that was the whole point of the game. We have an excellent Shareware version of the all-time arcade classic *Frogger* included on the disk. Guide your little green pal through three levels of trucks, trains, turtles, and mad lawnmowers. If you like the game why you can register with the author to receive even more levels of this highly addictive game.

BLITZ DBLPAL DEBUG

DblPal/multisync monitor users have problems editing Blitz2 code. Placing this code at the top of your programs will solve the problem.

```
SetErr
    PutReg d0,err.1
    AMIGA
    err$=Mki$+Chr$(err)+Mki$(0)
    DisplayAlert_0,&err$,20:End
End SetErr
```

to test it, just add a line after this code like

```
    dim a(10):a(11)=1
```

then instead of the usual debugger a flashing alert appears which will of course display properly on DblPal.

WORDWORTH 3

WORDWORTH IS ONE of the most popular Amiga word processor programs. On this month's Coverdisk, we are giving away *Wordworth 3*, the long–awaited successor to version 2AGA. It has been extensively rewritten and redesigned to incorporate the new look and feel of Workbench.

Wordworth 3 is usually supplied on five disks, so squeezing this demo on to one disk has not been easy! We've included as many of the new features as possible, at the expense of existing ones. However, you can contact those nice Digita people in the Westcountry and they will gladly send you a full demonstration disk set, or the 1Mb version if you need it. Call Digita on 0395 270273, or write to Digita, freepost, Exmouth EX8 2YZ.

Before you go any further, write-protect the Coverdisk (slide the little black tab up so that you can see through the hole in the corner) and make a back–up copy (see page 13). You must then install *Wordworth* on to two floppy disks before you start.

INSTALLING WORDWORTH 3

You need:

- The Wordworth Coverdisk
- Two blank floppy disks
- An Amiga and Workbench 2.04 or above
- A minimum of 1.5Mb of free memory

If you are using floppy disks, just switch on your machine with the *Wordworth 3* Coverdisk (the one labelled *AF*56a) in the internal disk drive, then double-click the disk icon and then double-click the Install Wordworth 3 icon. When you are prompted to do so, insert a blank disk into the internal drive.

Next, you will be asked to insert the Coverdisk back into the internal drive. When prompted, take out the Coverdisk and insert a second blank disk into the internal drive and press Return.

INSTALLING TO HARD DISK

If you wish to install *Wordworth* on to your hard disk, first install it on to a set of floppy disks as described above.

Re-boot your machine by turning it off and back on again, ensuring that there is no disk in the internal drive. Double click the Wordworth 3 disk icon and drag the Install To Hard Disk icon on to your hard disk. Then to install *Wordworth 3*, just double-click the Install To Hard Disk icon on your hard disk.

The advantages of installing the *Wordworth 3* Coverdisk demo on to your hard disk are that it will run, load and save faster and it will do away with the need to swap disks.

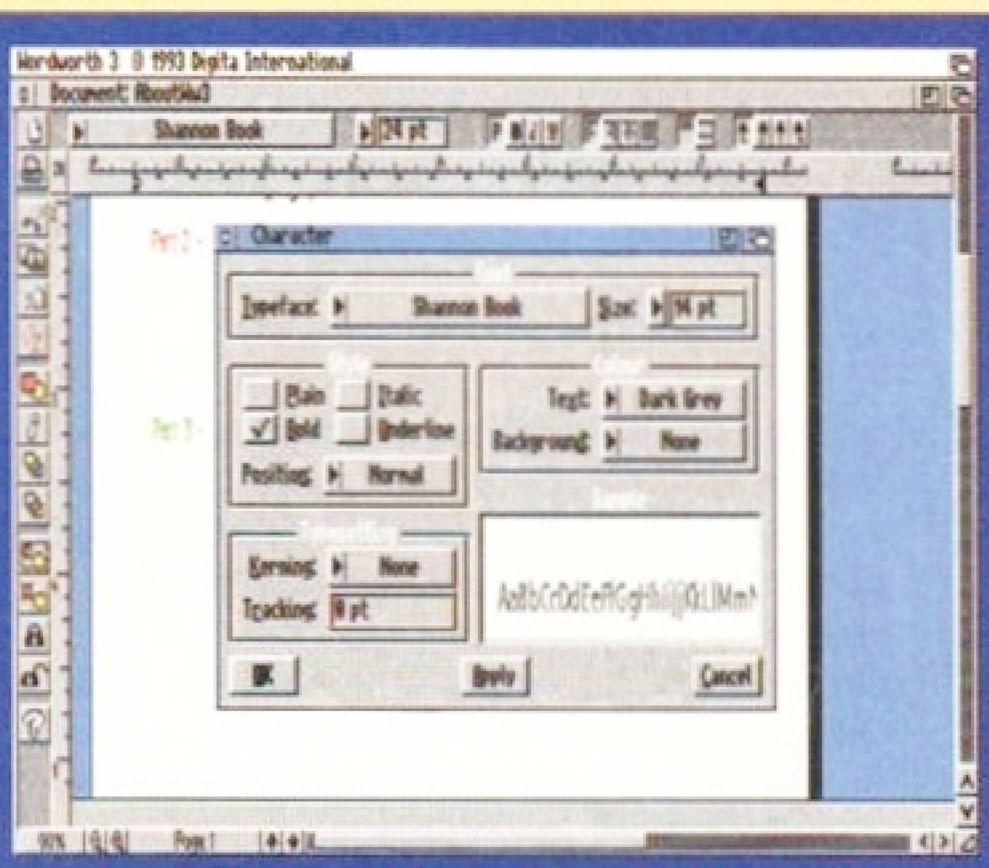
CHECK THIS OUT

Right, time to create a striking *Wordworth 3* effects on the page...

From the Drawing Tools palette, click on the icon containing the letters Fx – this is the TextEffects object. Drag a rectangle on the page and click the icon in the toolbar for Object Information. Type "Wow TextEffects Are Cool" in the Contents text gadget, select Circle from the Type popup in the Effect group and click Apply.

After a few seconds of amazingly complicated calculation, you will see the text drawn in a circle on the page. Now click on Shadowing... button and type 3 in the Number of Shadows text gadget. Type 20% in the Size gadget (Last Shadow Offset group), this means that the last shadow will be 20% smaller than the original, and click OK. Click OK from the main requester and you will be returned to editing the page.

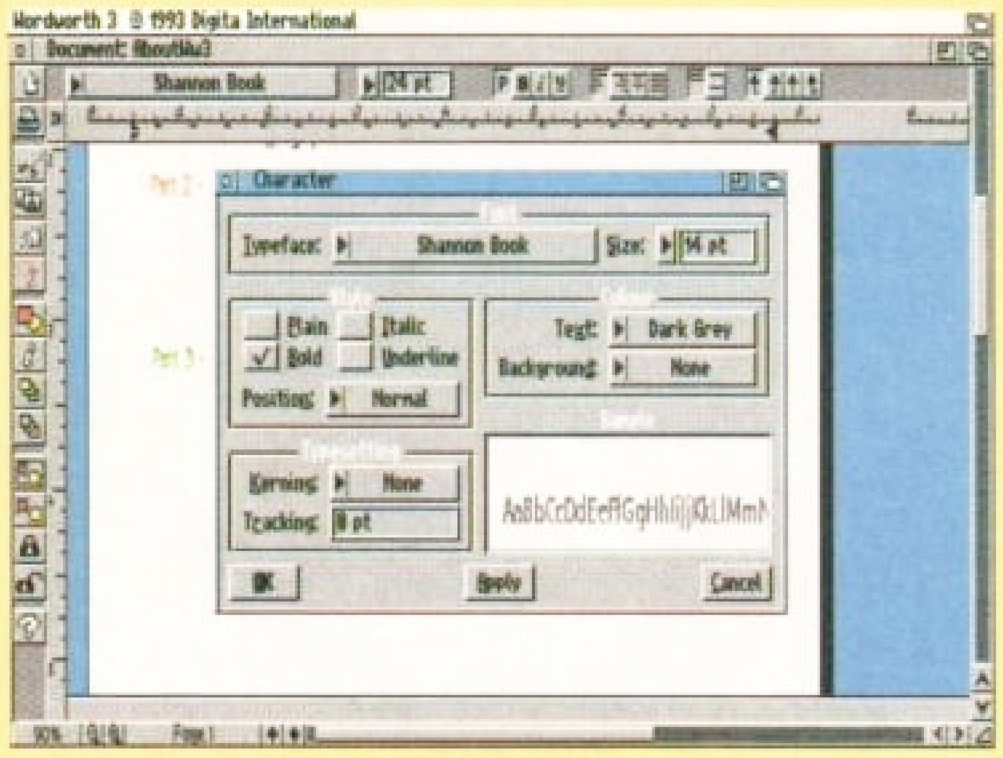
Another great feature of TextEffects is that you can create text at any angles (you are also not limited to the amount of characters you type). Create another TextEffects box and bring up the TextEffects Information requester. Type "Angled



With Texteffects, who needs *Prodraw*? Many bits of typographical trickery are now at your command.

Text" in the Contents text gadget, select Line from the Effects-Type popup and type 45° in the Effect-Rotation By gadget and click OK. You should see your text appear at an angle on the page.

Try some of the TextEffects preset styles, they make life much easier when experimenting.



There is only one scalable font supplied with this *Wordworth 3* demo version – but it's a good one.

STARTING WITH WORDWORTH

Floppy disk users will need to turn on their machine with the *Wordworth 3* disk in the internal drive. Double-click the Wordworth 3 disk icon and then double-click the Wordworth icon.

Hard disk users, just turn the machine on as normal. Double click the drawer titled Wordworth 3 on your hard disk, then double click the Wordworth program icon. It's now time to start doing some creative stuff!

Move the mouse pointer to the line starting "Call 0395 270273....", and highlight it by holding down the left mouse button while moving the pointer from the left to the right. You will notice that the text becomes white on black, this means that the text has been selected.

We now want to change the size of the font. To do this, hold down the right mouse button while moving the pointer to the top of the screen. You will see what are termed Menus. Moving the pointer to the left and the right with the mouse key still pressed down will reveal different menus. Their names appear at the top, and the commands related to the menu are shown in the list that pops up. Go to the Format menu and move the pointer down to the Character command. When the command is selected (highlighted) let go of the right mouse button. You have chosen the Character command from the Format menu.

When the Character requester appears (a requester is a small window that has various settings on it that can be changed, it's requesting you to change something), click on the small triangle on the left of the Size text gadget, a small menu of defaults will popup. Move the pointer to 24 pt and let go of the left mouse button. 24 pt has now been placed into the text gadget which you can edit or delete (this is a combined pop–up menu and text gadget).

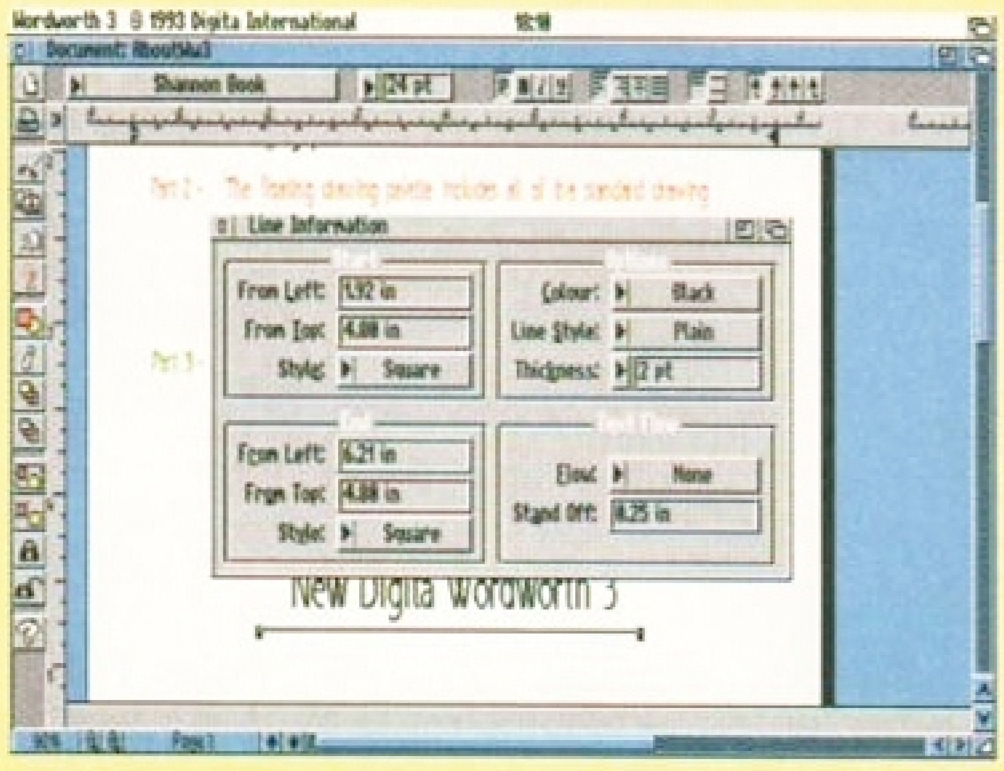
Click the Apply button and you will see the size of the text change in your document but the requester remains displayed. This is very useful if you want to make small changes and see what happens to your text before clicking the OK button.

Let's start playing with a few of the drawing tools. Choose Drawing Tools from the View menu and a floating toolbar, or palette, will appear. There are several objects on the palette that you can draw on your page, these are: Line, Box, Rounded Box, Circle, Oval, TextEffects™ and Text Frame (Picture Frame and Table are not available on this coverdisk). Click the Line tool (in the top right of the palette) and drag the mouse on the page, a line will be drawn between your start and end positions (holding down the Ctrl key while drawing a line will constrain the line to 90°, drawing only horizontal or vertical lines).

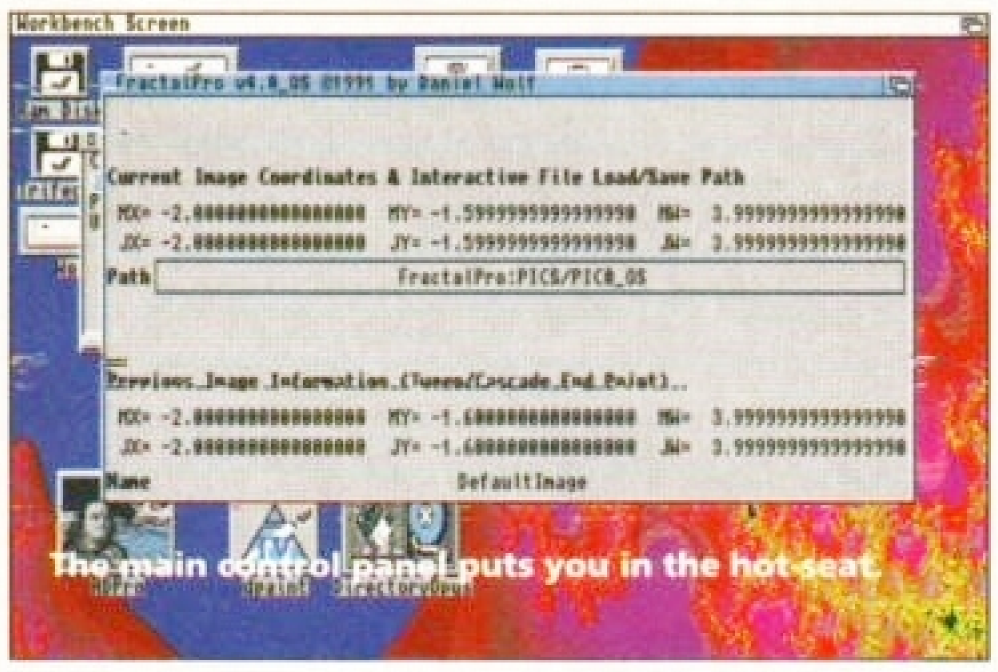
ATTRIBUTES

To change some of the attributes of the line, its position and size for example, click it once so two small squares appear on each end and choose Information (from the Object menu). The small squares are re-sizing handles and by clicking them you can re-size the line.

From this information requester you can change the position of the line, its style, colour, thickness and endings styles. Select the Style



The all new Character requester. This will be your first chance to see the new system in action.



The main control panel puts you in the hot-seat

FRACTALPRO

Fractal Pro is a complete package which enables you to graphically display the fractal mathematics that are described in the Mandelbrot set.

The Mandelbrot set was discovered by Benoit Mandelbrot and is a set of complicated equations which describes the nature of the universe in terms of fractals. You don't need to understand all this, what you need to know is that *FractalPro* enables you to create some remarkable effects.

To get *FractalPro* working, you will have to first expand the disk. Prepare a blank disk and have it ready before booting from the Coverdisk. Then double–click on the FractalPro icon and follow the instructions which appear on screen. You should insert your blank disk when prompted and press Return. It is very important NOT to press Return before you have placed the blank disk in the drive.

Once the disk has been decompressed, you should rename it to "FractalPro". To do this simply click once on the disk's icon and select Rename

IN SEQUENCE

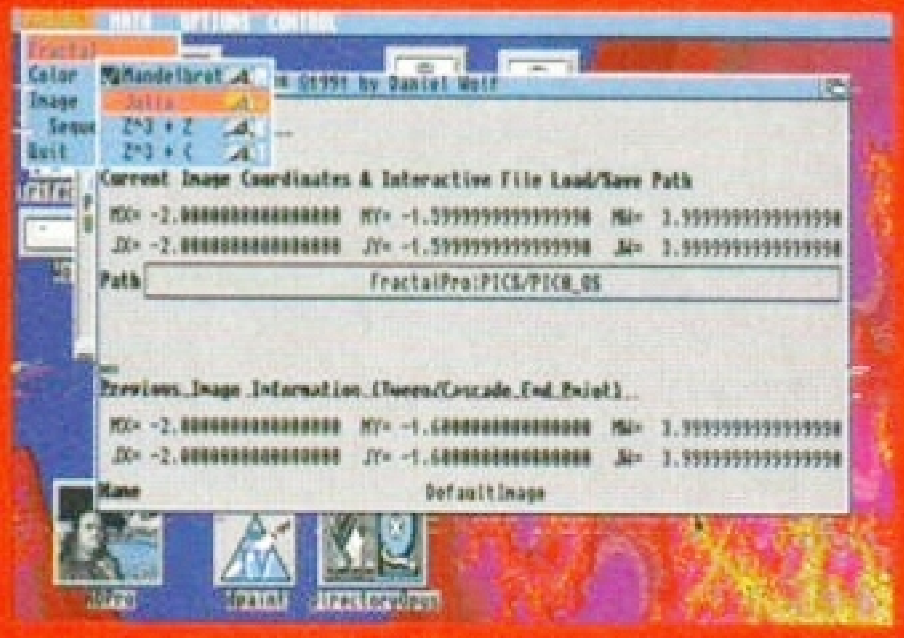
Far and away the most powerful feature of *FractalPro* is the ability to construct animated fractal pictures. The animations can comprise of panning shots, zooms, or combinations using the unique tweening feature. Setting up a sequence is relatively simple. Just follow these steps for an example of a zoom.

1. Load up an image which will be the start point of your zoom (note that the zoom is centred on the middle of the image – so a start point with something interesting in the middle would be a good idea.
2. Go to the Options menu and select the Move submenu. You will be presented with a choice of all the "camera" movements possible. For this example, choose Zoom in.
3. In the same Options menu select the Increment value. This controls the rate at which the zoom will take place.
4. In the Math menu, select an animcount value. This controls the number of frames that are actually generated.
5. If you want nasty flashing cyclic colour in your animation, you can use the Cycle set feature. Press Amiga-O to call up the requester and set autostep. Adjust the rate for the best effect.
6. Set the saving path (click in the path gadget and edit it) and select autosave from the Options menu.
7. In the Project menu, turn on the Sequence option. The program may analyse the co-ordinates it has been given for a while, then the Paused message will appear in the title bar.
8. Press Amiga-D or choose Draw from the Control menu. The sequence will now be automatically generated and saved. A file called FPro.seq is created in the RAM disk which contains the full pathnames of all the files generated.

A tweening sequence can be created by loading in two Mandelbrot images one after the other. If you notice, when you load the second picture, the co-ordinates from the first picture are copied into the lower box. Now simply repeat the process above but select Tween instead of any of the other options. Cascade is exactly the same but is used with Julia sets. Make sure that the images have been saved as Julia sets beforehand.

DIFFERENT VISIONS

FractalPro can also produce cubed Mandelbrot pictures, Julia Sets and cubed Julia sets. These are different types of fractals which are close cousins of the standard Mandelbrot. Julia sets correspond to a particular place in the Mandelbrot set. The two other types you can select are cube versions of Mandelbrot and Julia sets.



Choose your fractal and get rendering. the co-ordinates are displayed on the main panel.

pop–up from the group of gadgets with the heading Start and you will see several different types of ending you can put on the beginning of your line.

Choose Splat from the list and you will see the end of your line change on the page. Now type 10pt into the Thickness text gadget and choose Dash Dot from the Line Style pop–up. There are no buttons on these object information requesters because they can be left on–screen and changed whenever you want to. You can even continue editing the document while they are on–screen.

To receive help on any command, press the Help key while the chosen command is selected on the menu (keeping the right mouse button down all the time) and you will be shown Help on that command. Now, highlight the Create Object command (Object menu) and press Help, any text that looks like a button in the text can be clicked to jump to a related subject. (You must have AmigaGuide on your Workbench to use this.)

CREATING BOXES

Next, we'll create a couple of boxes. First choose Create Object from the Object menu and a small list box will appear with the names of all the objects that you can insert on to the page. Select Box from the list and click the Create Many Objects checkbox.

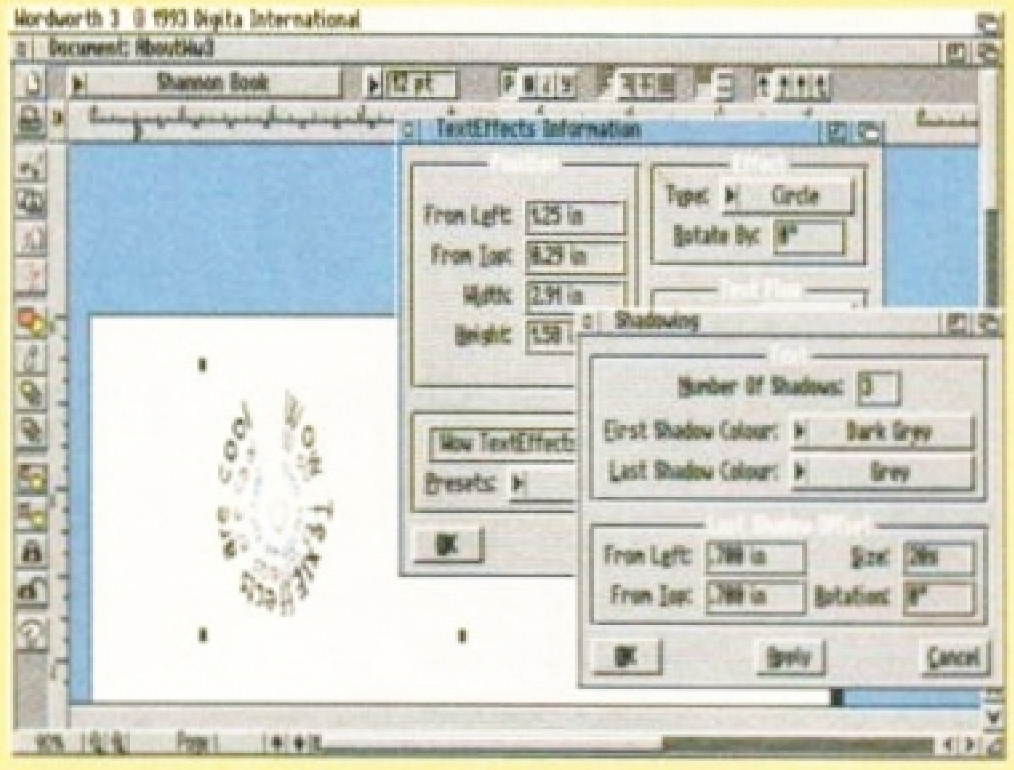
Draw two boxes on the screen in the same way as the line (clicking and dragging), then de-select the Create Many Objects gadget because we do not want to create any more objects. Select one of the boxes, and with the Shift key pressed down, select the other box. On the toolbar, click the icon which has a red box and a yellow circle surrounded by a dotted line. This is the Group icon and will group the selected objects together. This means that all the objects in the group are moved and sized together.

I think we'll clean the page up a little bit. Select all of the objects on the page by holding down the Shift key while clicking each one and then press the Del key.

TEXT FRAME

Let's create a Text Frame. From the palette, click the T which is within a white box, and drag a box on the page. You will notice that the flashing cursor (or insertion point) has been placed within the box. Type some text, if you go off the bottom don't worry because if you size the box bigger the text will reappear, and click Information (i) from the toolbar.

In the Text Frame information requester you can, as with all the other objects, change the size, position and colours (fill and border) of the box. You can also give the text frame margins and columns to control the formatting of any text you place inside it. Now choose the Double Line option from the Border Style and Red from the Border Colour. Next, type in 2 in the Number Of text gadget from the Columns group and type a Gap of 0.5 in, you will see all of your text automatically reformat as you change each of the settings in the requester.



Clicking on the i button or choosing "information" from the menu brings up this rather useful requester.

THE AGFA COMPUGRAPHIC FONT SHANNON

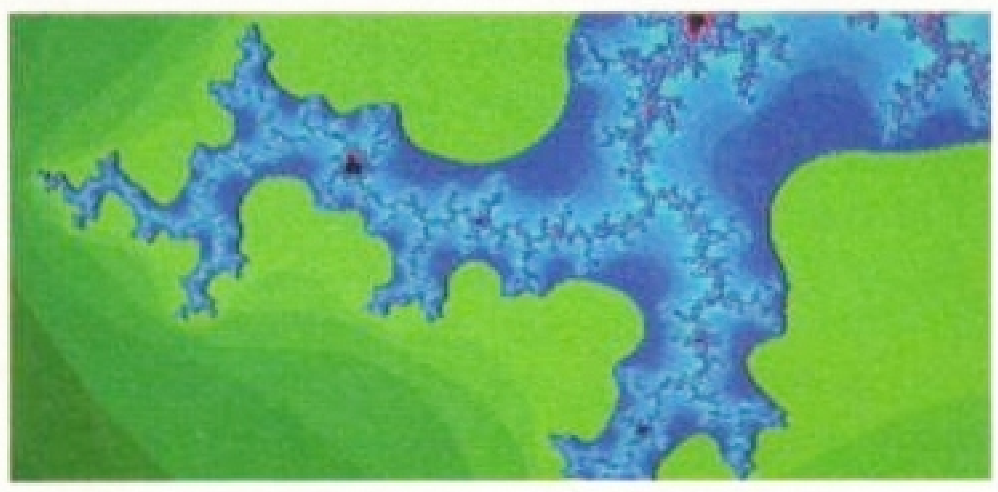
Amiga Format **and Digita International would like to express their gratitude to Agfa for granting permission to use the Shannon Book typeface in this Coverdisk. Shannon Book appears on this Coverdisk only as part of the** ***Wordworth 3*** **Coverdisk version, and the copyright remains with Agfa.**

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from the Workbench menu. To run *FractalPro*, simply double click on its icon.

The program will run and automatically load the default Mandelbrot image (stored in the Pics drawer). If you have an A1200 or other AGA machine, please check the box out on the right before you go any further.

To explore the Mandelbrot set you can use the zoom and unzoom selections from the Options menu. When you select zoom the current fractal image will be shown with a small window superimposed on top of it.

Simply move this window (by positioning the pointer over the drag bar at the top of the window and pressing and holding the left mouse button and moving the mouse around the screen).

Click in the close box to confirm your positioning. You will then be returned to the main control screen. All that you have to do to draw the new fractal is press Amiga-D.

AGA MACHINES

This version of *FractalPro* renders images in HAM on a lo-res overscanned screen. Due to the nature of your selected monitor type, this can cause the images loaded to appear out of sync (particularly the initial image). There are two solutions to this. You can either select to redraw the initial image again (Amiga-D) or boot up your Amiga in ECS or original Chip Set mode by using the boot menu (reset the machine whilst holding down both mouse buttons and select ECS or Original from Display Options).

THOSE MENUS IN FULL...

PROJECT:

- **Fractal - allows you to select the type of fractal to draw.**
- **Colour – you can shade the image in three different colours or use colour cycling.**
- **Image – save or load images and their associated co-ordinate files**
- **Sequence – Turns sequence mode on or off.**
- **Quit – End your fractal session**

MATH:

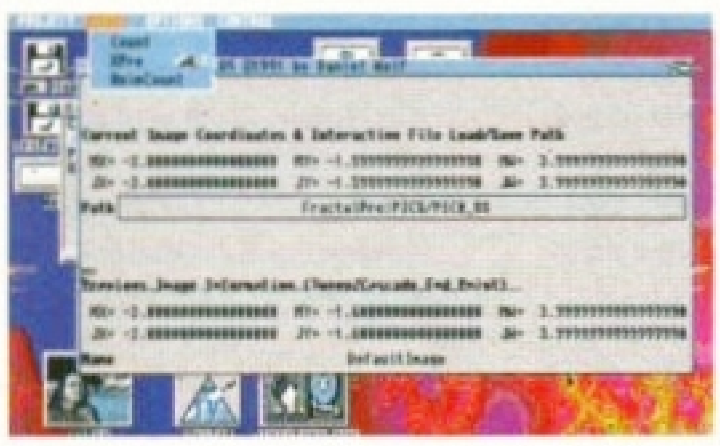
- **Count – These values effect the colour depth of the resulting image.**
- **XPre – Turns double precision maths on or off. This feature is controlled automatically, don't worry about it.**
- **Animcount – Sets the number of frames used in any sequence.**

OPTIONS:

- **Zoom – enables zooming.**
- **Unzoom – zooms out of the Mandelbrot.**
- **Move – used for setting up a sequence.**
- **Increment – sets the amount by which the move option alters the xy co-ordinates for each frame.**
- **Default XY - returns the co-ordinates to that of the default for a full Mandelbrot.**
- **Reset # – resets the sequencing number back to zero.**
- **Autosave – turns autosave on.**
- **Vista – outputs a Vista .DEM file.**

CONTROL:

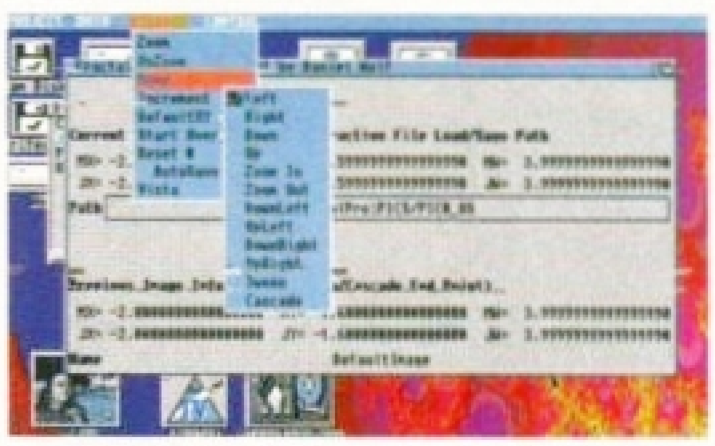
- **Draw – starts drawing an image.**
- **Pause – interrupts the drawing of an image.**



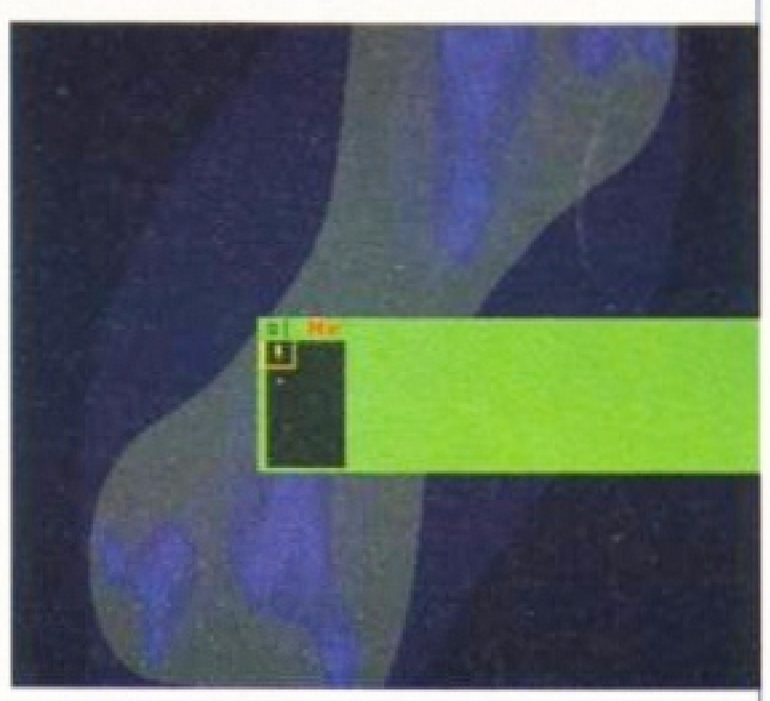
The Math menu in all its glory



The Options menu is the most interesting.

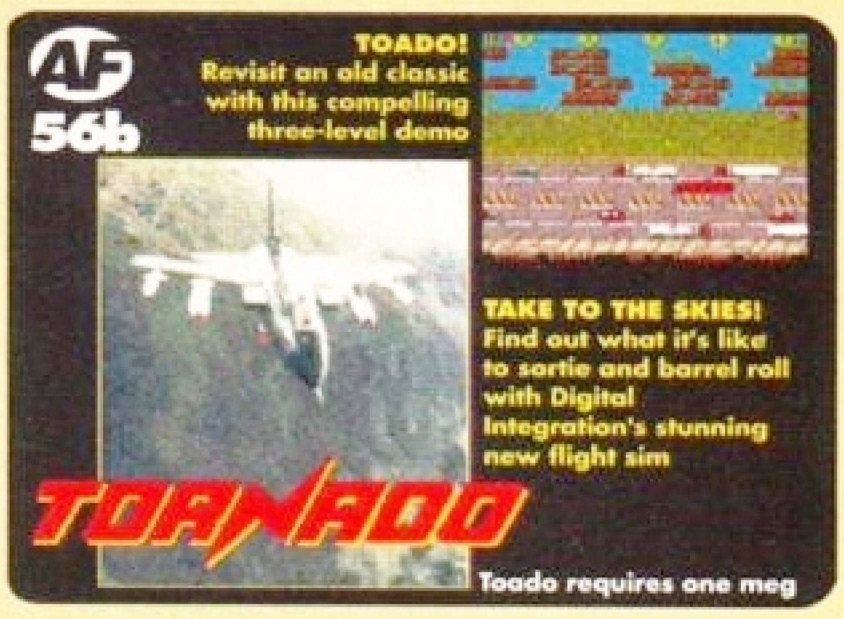


These options are used for sequences.



Selecting the area for your zoom is easy.

TORNADO



Is Tornado the ultimate flight sim, with knobs on? This exclusive demo gives you the chance to find out by flying a full mission.

BILLED AS BEING unequalled in the authenticity stakes, *Tornado* is an astounding piece of programming. The demo features a complete mission, a daytime attack on two radar and communication centres using retarded bombs. You are one of six Tornados and everything from the full game is here, weapons, enemies, the lot.

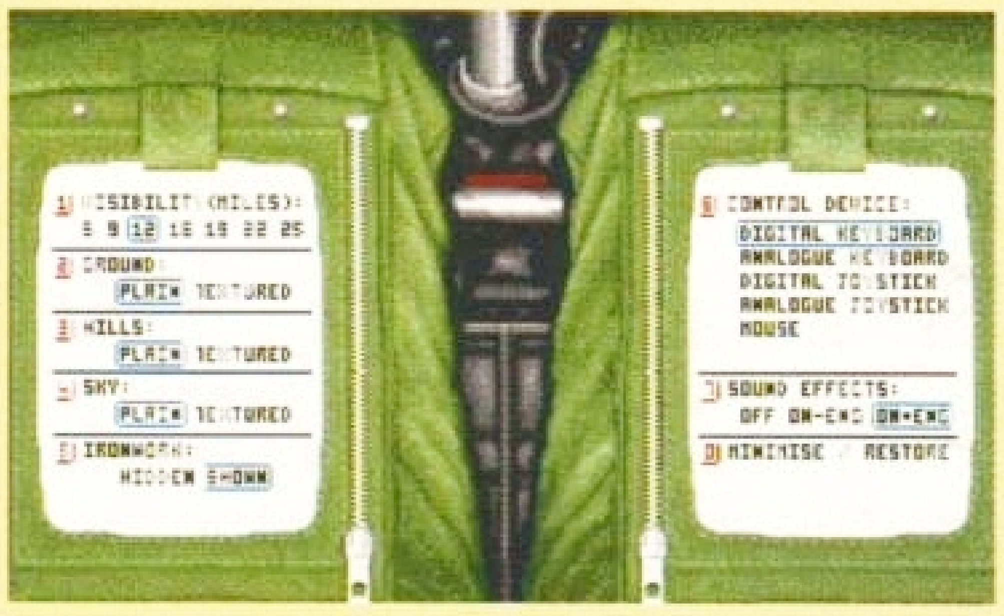
You start the demo on the runway ready for take-off. It's simple enough, whack the engines into maximum by pressing the Shift and + keys together, the dials will swing around to 100%.

Press + again to engage the reheat, two orange lights appear on the right of the control panel. Release the wheel brakes by hitting B. The kite should now start rolling down the runway while your comrades zoom off in front of you.

When the airspeed hits above 140 knots, gently pull the nose up. When the altimeter shows some space between you and the ground, retract the landing gear by pressing U. Adjust the take-off angle until the pitch ladder on the Head Up Display shows around ten degrees.

If you pull the nose up too high, you'll stall, too little and you'll never get off the ground. Once your airspeed is up to around 215 knots put your flaps up by pressing Q twice. Keep a close eye on your airspeed and altitude. Your mission is mapped out using waypoints, map positions programmed into the aircraft's navigation system. Just fly between them to reach your target and make it back. The second waypoint, B, is straight ahead. The direction to each waypoint shows up on your HUD as an inverted V on the heading strip.

Switch to the navigator's seat by pressing Ctrl and the back arrow or 9 on the numeric keyboard.



Press the '–' key and you find yourself looking at your knees, no sign of a sick bag though. You can change the programs preferences here by using the numeric keys.

The mission route appears on the left display. It's roughly a circle, the two targets are at 'X' and 'Y'. You appear here as a small circle. Switch back to the pilot's seat using Ctrl and the up arrow or 7 on the numeric keyboard.

The MFD, Multi–Function Display, in the middle at the bottom of the pilot's display shows a map, the waypoints appear here when you get close. When you reach a waypoint press N to switch to the next waypoint and fly towards it.

SWITCH TO AUTOPILOT

Autopilot comes in a variety of types. The most useful is the track mode. This flies you between the waypoints at the altitude and speed programmed in to the navigation system. To turn it on press F7. You can cycle through the available displays using the D key. There are two track modes, if RIDE appears next to ALT in the MFD then the Tornado will follow the terrain, maintaining the altitude. If ACQR is shown then it will stick at the altitude the plane was at when the autopilot was engaged. The demo is set to cruise at 200 feet. Just pull the stick back to raise the level. This is an air–to–ground mission, you are armed with bombs to be dropped in laydown mode. This is the traditional bombing attack, where you fly right over the target. To arm weapons, hit the Return key and the Head Up Display will change to bomb dropping mode.

The target will have a little cross over it on the HUD. The HUD shows the CCIP, Continually Computed Impact Point. The moment of bomb release is automatic but you still need to be hitting the Spacebar or fire button when the aiming point crosses the target to confirm the attack. There are two targets to have a go at and a sprinkling of surface–to–air and anti-aircraft defences to worry about. Come in low and fast and you should be OK.

On the way to the second target you may run into some airborne opposition, hit Alt and the Return key to arm air-to-air weapons and refer to the table opposite for weapons controls.

If you survive the attack then there is the complex landing business to handle. The runway has an Instrument Landing System to help you. Use the D key to select it on the MFD as you approach the runway, it looks like a set of cross hairs. You need to keep the cross central and throttle down to between 130 and 200 knots depending on your wing sweep, flap settings and weight.

This is just a rough guide to the many abilities of *Tornado*. You should be able to get a taste of the action – flying at the speed of sound, 200 feet above the ground in a combat aircraft, heading straight into enemy territory, brilliant!

THE SEAT AT THE POINTY END

As you might expect there are a lot of instruments. The vital flight information is shown on the HUD, Head Up Display in front of you, so you don't have to refer to the dials too much.



1. Warning lights - flashes red when something is going seriously wrong.

2. Weapons arm switch - you cannot fire a weapon without first arming it.

3. Landing gear position - green for down and red for up.

4. Altimeter - height above ground, try and keep this in the numbers.

5. Secondary control surfaces indicator - shows the status of your flaps and the wing sweep.

6. Airspeed

7. Multi Function Display - shows various displays such as radar, map and autopilot settings, use the D key to cycle through them.

8. Engine revolutions - from 63% when they are at idle to max thrust at 100%.

9. Radar warning - shows what is tracking you on radar, the orange and red crosses are incoming missiles. On the right it tells you what is out there looking at you.

10. Fuel gauge - just like in the motor.

11. Airspeed

12. Altitude

13. Angle of attack - more than 21 degrees and you will probably stall

14. Vertical speed - this gives you the speed of ascent or descent.

15. Pitch ladder - shows the angle of the plane relative to the ground. If the Pitch Ladder reads +90 degrees you would be heading straight up.

16 . Heading strip - this is your compass heading, the inverted 'V' is the direction to the next waypoint.

THE KEY TO IT ALL

There is no getting away from the fact that flying a modern multi-role combat plane is a complex affair, just look at this mass of keyboard commands. It isn't a full list either, but it's enough to get you airborne and causing a bit of damage. Note that all the keys using numbers refer to the numeric keyboard. If you have an A600 then use the alternatives.

MAIN FLIGHT CONTROLS

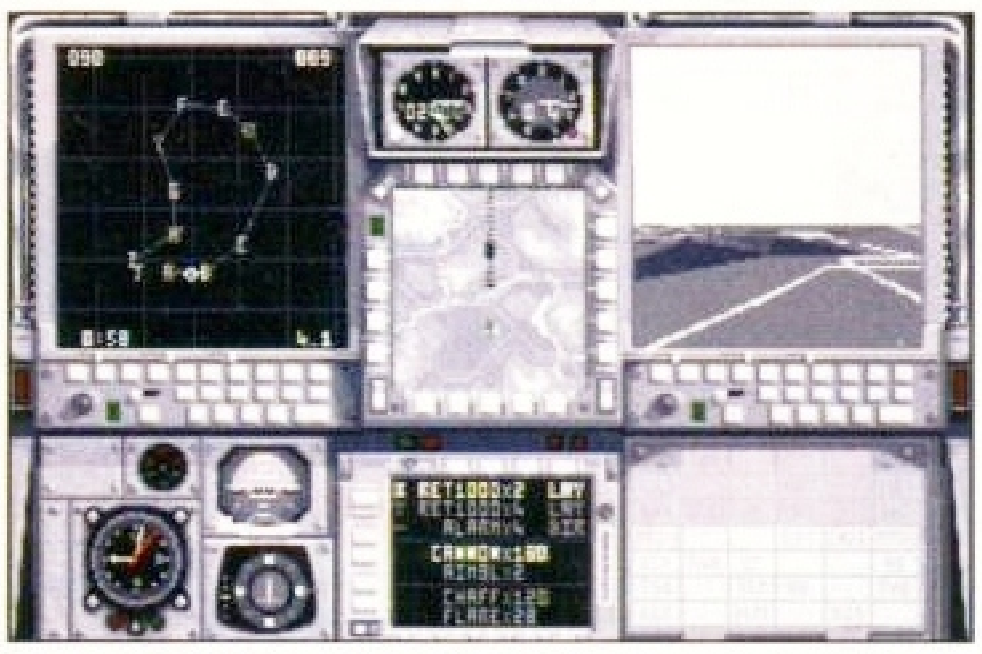
Up	'2' or 'up arrow'
Down	'8' or 'down arrow'
Left	'4' or 'left arrow'
Right	'6' or 'right arrow'
Rudder left	'left A key' or '0'
Rudder right	'right A key' or '.'
Fine control	'Alt' plus above

THROTTLE CONTROLS

Increase throttle	'+'
Decrease throttle	'-'
Max throttle	'Shift' and '+'
Slam throttle closed	'Shift' and '-'

SECONDARY FLIGHT CONTROLS

Sweep wings back 1 stage	'S'
Sweep wings forward 1 stage	'W'
Flaps down 1 stage	'A'
Flaps up 1 stage	'Q'
Air brakes and reverse thrust	Backspace
Wheel brakes on/off	'B'
Landing gear up/down	'U' or 'G'



The navigator's seat, on the left is your mission all planned out using waypoints. In the centre are details of your payload of death-inducing hardware.

WEAPONS CONTROLS

Arm air-to-ground weapon	Return
Arm air-to-air weapon	'Alt' and Return
Cancel arm	'Ctrl' and Return
Select weapons package	'K'
Select delivery mode	'L'
Fire	Spacebar
Cycle air-to-air weapon	';'
Release chaff	'C'
Release flares	'F'
ECM on/off	'E'

AUTOPILOT CONTROLS

Approach mode	'F6'
Track mode	'F7'
Altitude/heading acquire	'F8'
Toggle track mode	'F9'
Next waypoint	'N'
Autopilot off	'Esc'

COCKPIT CONTROLS

Change HUD colour	'H'
Airspeed knots/Mach toggle	'Alt' and 'H'
Ground radar on	'R'
Air radar on	'Alt and 'R'
Radar off	'Ctrl' and 'R'
Warning reset	'*' or '@'
Multi Function Display	select 'D'
Air radar target select	Use mouse and left click

COCKPIT VIEWS

Pilots view/ look up	'Ctrl' and up arrow or '7'
Navigators seat	'Ctrl' and down arrow or '9'
Look left	'Ctrl' and left arrow or '4'
Look right	'Ctrl' and right arrow or '6'
Look down (knees)	'-'

EXTERNAL VIEWS

Tracking views	'F1'
Satellite views	'F2'
Remote view	'F3'
Spectator view	'F4'
Drone views	'F5'
Weapon view	'V'
Tracking	'X' and 'Z' with Shift for fast tracking
Zoom view	'<' and '>'
Pause game	'P'

TOADO



Cross the road, then the grass and the river, avoiding the cars, lawnmowers and crocodiles as you go.

Everyone on earth has played *Frogger*. At least everyone I know has. But some old classics are timeless, and this is one of them. There is no need for instructions, use the joystick, cross the road. And if you want the full version, and the source code, send £5 to...

Mr. L Wills
36 Connolly Drive
Carterton
Oxfordshire
OX18 1BH

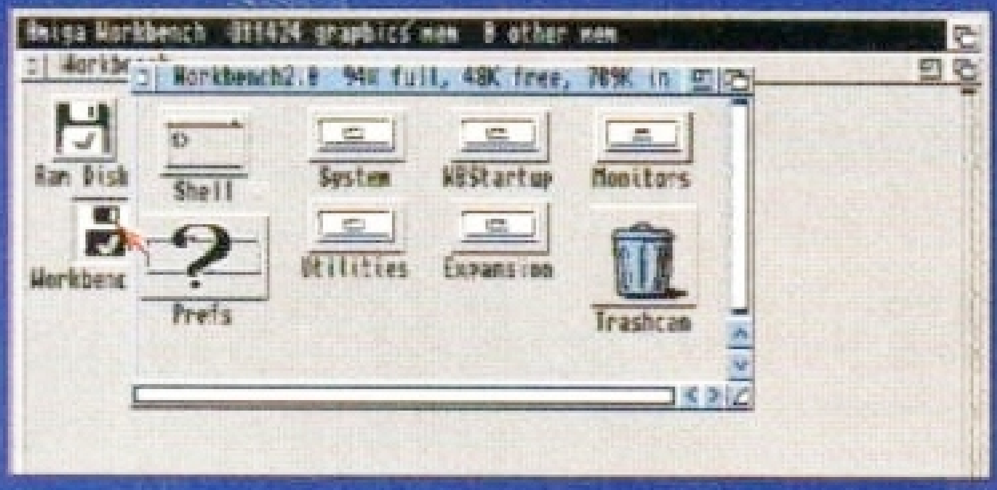
DISK NOT WORKING?

We have duplicated over 560,000 disks this month and out of all those, sadly a few will be faulty. If you have checked your disk and are sure it is faulty or any of the programs on it will not load or run properly, you should send it back INCLUDING A STAMPED, ADDRESSED ENVELOPE for a free replacement within one month of the cover date to:

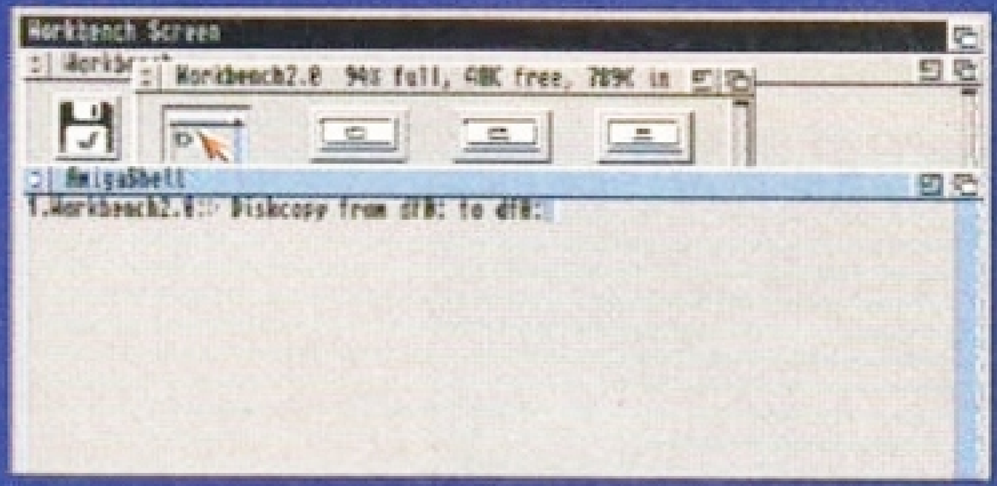
Amiga Format February Disk
Disk Copy Labs Ltd
PO Box 21, Daventry, NN11 5BU

Backing up your disk

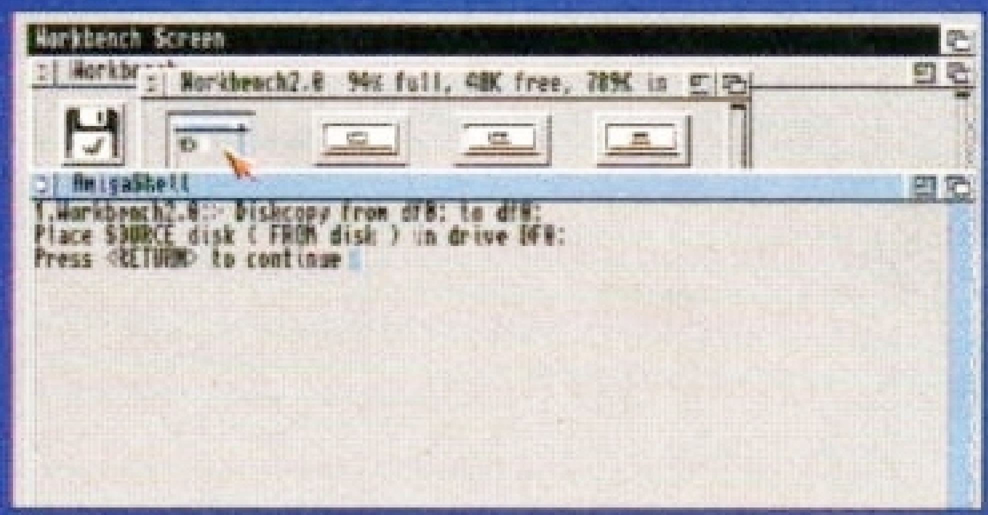
There are two ways of making a copy of your disk, and this is the easy one. Don't be daunted by the fact that you need to use the Shell or CLI: it's actually a lot easier than you might think. Just follow these simple steps...



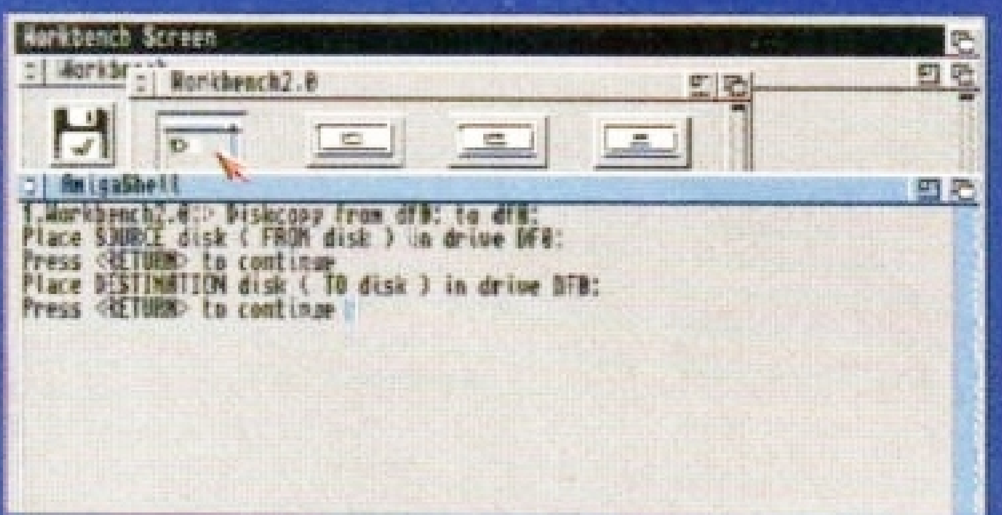
1 Load your Workbench disk. Open the disk, find the icon that says Shell or CLI and double-click on it.



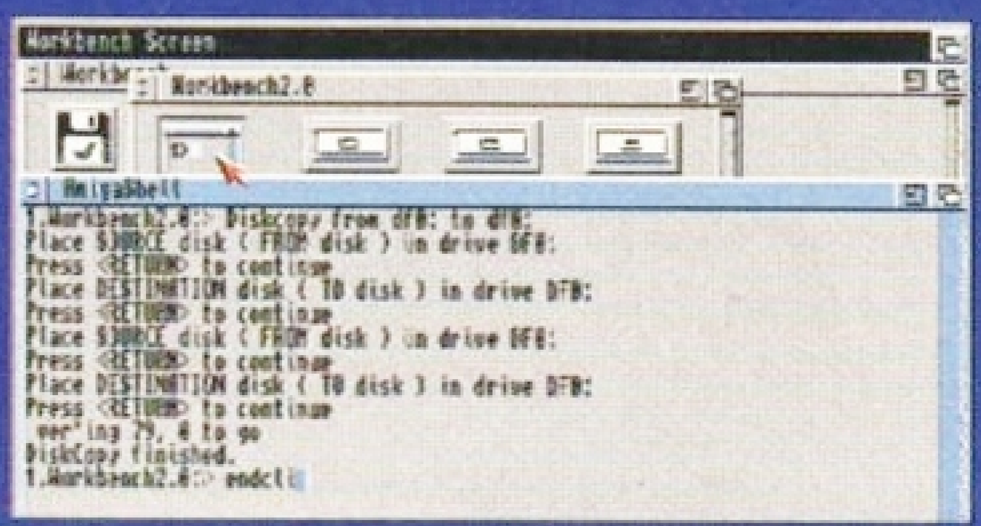
2 When the Shell window appears and the drive light is out, type in (DF0 as in Zero, not DFO as in Oops):
`Diskcopy from DF0: to DF0:`
and press the Return key.



3 The Amiga will now ask you to insert the 'source' disk. It means the disk you want to copy, so put the Coverdisk in the drive and press the Return key.



4 Wait for a while and it will read all the information off the Coverdisk, telling you how far it has got. Then it will ask you to insert the 'Destination' disk. Put the disk you want to copy your Coverdisk on to, in the drive and press the Return key. Note that the disk does not need to be formatted already.



5 Put the source disk and destination disk in a couple more times when the Amiga asks for them. When it says "Diskcopy Finished" just type in:
`endcli`
to get out of the Shell or CLI. You may have to put the Workbench disk in again. Now your copy is ready!

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The A1200 now sits in the homes of 170,000 more people than it did last September.



...and 70,000 people now have one of these wonder machines under their roof.

COMMODORE CH

Remember the advertisement that proclaimed 'another computer' a Christmas Cracker, and the ST and Amiga a pair of Turkeys? Which of those three do you think had the cracking Christmas? If we tell you that the Amiga 1200 sold in excess of 160,000 units, and that the Amiga CD^{32} has found its way into over 70,000 UK homes by now, we're sure you can work it out for yourselves.

Sales of the CD^{32} will have far exceeded those of Sega's Mega Seedy, but to ram the point home Commodore placed their Sega-knocking ad right where it would hit hardest. The hoarding in front of Sega's headquarters on Cromwell Road, London, is one of the highest-visibility poster sights in the entire country. And the wording of Commodore's ad: "To be this good will take Sega ages" must have brought a thrill to the employees of Sega UK as they entered

PIRACY CRACKDOWN CONTINUES

The Federation Against Software Theft (FAST) have struck another blow against Amiga pirates with a raid on an illegal Bulletin Board called Arcadia.

FAST investigators, along with officers from Scotland Yard Computer Crime Unit and Hertfordshire Fraud Squad, raided an address in Watford in December, seizing a vast amount of Amiga-based equipment including five high-speed modems and hundreds of computer disks.

It is alleged Arcadia was one of the largest pirate BBSs in the UK and had been responsible for sending and receiving illegal software from around the world for three years. As an added bonus, the seizure of Arcadia's equipment appears to have caused panic among other pirate BBSs. John Loader of FAST says: "Intelligence reaching me suggests the bust has caused many BBSs to close overnight."

FAST are on 0628 660377.

If you thought this was good...

Then you're in for something even better!

If you were one of those lucky 70,000 people who awoke on Christmas morning to find a CD^{32} under the tree, you'll be anxious to know where you can get the latest and most reliable news, reviews and previews of games for your stunning new machine. One answer is *Amiga Format* of course, but we can't afford to devote too much of the mag to CD^{32} and games because we have all that rivetting serious stuff to deal with as well.

The magazine called *Amiga CD* which you may have got a pilot issue of free with the CD^{32} has folded before it ever reached its official first issue. But worry not! Get to a newsagent in the first week of April and your prayers will be answered. Issue one of *Amiga Format*'s own CD^{32} mag will be hitting the shelves about then. The name's a secret right now, but it will be revealed next month in *Amiga Format* and *Amiga Power*. But the content is no secret. We'll have reviews of every CD^{32} game released by the on-sale date, plus previews of all the ones in development. We'll have features on Full Motion Video and the type of superb 256-colour 3D ray-traced games you can expect to see on CD.

Oh, and there will be a Compact Disc mounted on the cover, packed with superb demos, complete PD games and lots more to help you get the most fun out of your CD^{32}.



Following the excellent Xmas sales figures of the CD^{32} and the good reception *Amiga Format's* CD^{32} supplement got, we will launch a dedicated CD games mag in April.

PROGRAMMERS DESERT THALION

Top German games developers Thalion have experienced a major setback with the loss of several key staff to rivals Blue Byte.

Erik Simon, Jurie Hornemann, Thorsten Mutschall, Christian Jungen and Tobias Franz – the team responsible for games such as *Dragonflight*, *Amberstar* and *No Second Prize* – deserted Thalion at the end of last year following protracted internal wrangles.

However, Debbie King of Thalion UK remains bullish about the company's future and claims Amiga titles such as *Ambermoon* will be appearing as planned later this year.

New year, new prices

Those purveyors of fine graphics hardware and software, The Amiga Centre Scotland, have a revised price list for the new year.

The original, and some would say best, 24-bit card – Harlequin – comes down in price considerably:

Harlequin 1500	£689
Harlequin 2000	£789
Harlequin 3000	£914
Harlequin 4000	£1,093

The stunning *TV Paint* true-colour graphics package now comes in at £249, and bundled with Harlequin cards it's even cheaper. Prices of *VLab* digitisers and Retina graphics cards have also taken a tumble. Call Martin Lowe on 089 687 583 for more details.

ACTIVA GETS EVEN MORE INTERNATIONAL

***Real 3D* distributors, Activa International, have opened a UK office to provide technical support and upgrades to British users with greater ease. The UK manager is Andy Jones, whose work will be familiar to those who've read *Amiga Format*'s Christmas issue, because he created the picture we used on the calendar.**

Contact Andy on 081-402 5770 10am-7pm weekdays, or via his Bulletin Board 081-986 5964, or netmail on 2:254/516.1@Fidonet.

Millenium's new moves

In last month's CD^{32} round-up we said Millenium's CD version of *Morph* was on sale for £34.99 – well, it's not. It costs £29.99.

As well as Millenium's new platforming superhero, Pinkie, they also have more releases imminent for CD^{32}. Says the company's Keith Smith: "We're very positive about CD^{32} following the pre-Christmas demand and now all our new products will be available on CD."

Brutal Sports will be on CD in February, *Global Effect* and *Diggers* in March, *Pond 3* in April and *Pinkie* in May. Call 0223 844894.

RISTMAS SALES

work each day over the Christmas period.

Commodore's continued success means that all Amiga owners can now be sure of continued and improved software support for many years to come.



Commodore went right to Sega's own territory with their witty and hard-hitting Christmas advertising campaign.

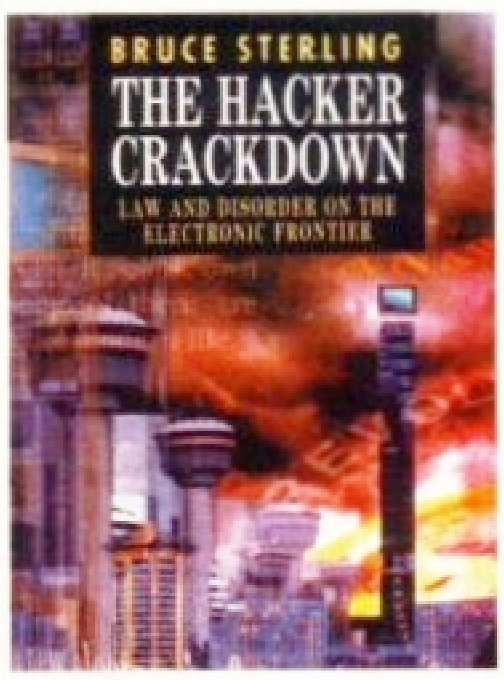
Virus clinic

Safe Hex International, crusaders for a virus-free future, promise to keep *AF* readers informed about what's infecting the disks of Europe. February's lurgie is the *Creeping Eel* virus. This bootblock virus manifests itself by displaying a German flag and can destroy hard and floppy disk root cylinders. Nasty.

The *Descriptor 3.0 Trojan* is also in vogue at present, and is being spread under two names: Descr4.0.lha claims to be a utility to make PowerSnap run faster, z-speed.lha unpacks as "Zenith Modem Speeder". When either of these programs are run they will invoke the *Descriptor 3.0*, which searches the s: directory for a file called 'descriptions.txt'. If it doesn't find the file, it crashes the system. If it does find it, it deletes everything on your hard drive.

Don't panic – information is power. Watch out for the two files named above, if you obtain one, don't execute it. And as for the *Creeping Eel*, *AF* subscribers will find the latest *VirusZ* on their sub's disk to get rid of it. If you don't subscribe, then get hold of a copy of *VirusZ*, or another PD Virus Killer, now.

It's a hacker cracker paperbacker!



If there's one book you should read about computer crime, and the steps taken to combat it, that book is *The Hacker Crackdown* by one-time William Gibson collaborator Bruce Sterling.

This book details the history of data crime from the early Sixties Telephone Phreaking, right up to 1990's secret service crackdowns. Told in an interesting and enjoyable, yet strangely informative style by the co-author of *The Difference Engine*, this book is a must for all who are inquisitive about hacking and cyberpunk.

Hacker Crackdown was only available in the expensive, cumbersome and too-big-for-most-pockets hardback format, but on 27 January 1994 Penguin released it in softback with a rather nice cover illustration. It's a super book, despite having been described by *The Guardian* as "gripping stuff". Buy it!

Now out in paperback, *The Hacker Crackdown* details 30 years of computer data crime.

Get extra protection

When you've ripped away the packaging of your spanking new Amiga, the last thing on your mind is the boring old warranty card. But the advantages of taking out protection are easy to see – at whatever level of insurance you wish to take.

Commodore's warranty agents ICL and *Amiga Format* have teamed up to make your machine insurance an even better attraction. Basically, anyone who takes a warranty with ICL gets three months worth of *Amiga Format* absolutely free, plus a copy of the *Amiga Format 1994 Beginners' Guide*. The offer is open from 1 January 1994 – 31 March1994.

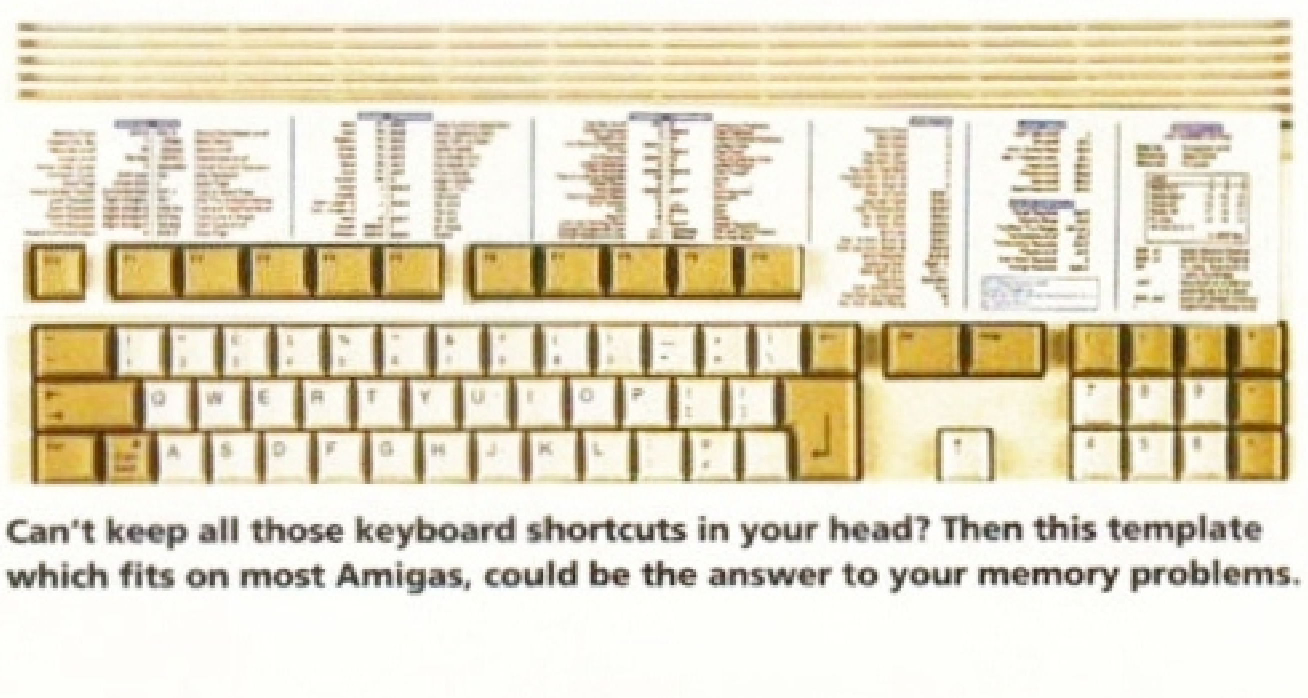
For more details on ICL's warranty arrangements, check out the card in your new box, or call 081-890 1414, extn 2397.

THE KEY TO DPAINT SHORTCUTS

Do you have as much difficulty as we do when you're trying to recall all the keyboard shortcuts for your programs? American company A&P Software think they have the solution, and we agree.

Their Amiga Keyboard Template is a slim piece of plastic which slips comfortably over the keyboard of any Amiga apart from the A600. On it are enscribed the keyboard commands for *Deluxe Paint 4*.

The template costs a mere $9.95, which is around £7. If you want to get hold of one of these useful gadgets, you'd better give A&P a call on 0101 510 785 5343 to discover the cost of shipping.



Can't keep all those keyboard shortcuts in your head? Then this template which fits on most Amigas, could be the answer to your memory problems.

NEWS brief

THE PUNK ETHIC

If you're not happy with the price of software, do something about it. That's the attitude taken by Steve and Belinda Bye of F1 Licenceware. They hope to bring quality games to the public for less than £5. They also hope to be able to offer the programmers a fair whack of the retail price.

It's a great idea, and one we wholeheartedly support here at *Amiga Format*. If you're a programmer with a game that you can't get to commercial release, give them a call on 0392 493580.

AREXXPLAINED

For some time now, *The ARexx Cookbook* has been considered the definitive work for the Amiga user hoping to get to grips with ARexx. The only problem has been that it was difficult to obtain outside the USA. Now you can get it from Premiere Vision, 31C Herne Hill Road, London SE24 0AX for a mere £23.95 including next day delivery. Call them on 071-274 4407 and get cooking.

YOU TO BRIDGE

Final Frontier, the *Star Trek* diskzine often seen in our PD section, are on the look out for talent. Simon Plumbe, the editor of the mag is looking for writers, artists, musicians and programmers to contribute to *Final Frontier*, and their slide shows such as *Holodeck*.

WHEN WE SAID

Last month's news pages carried a story about ace coders Intelek, and how they were about to sever links with Domark. What we meant was that Intelek were taking a temporary holiday from Domark for the release of *Championship Manager Italia*. But they will be back in full flow on the Domark label later this year when they release *Championship Manager – End of Season* and *Championship Manager – Superleague*.

Meanwhile Domark have CD32 versions of *Trivial Pursuit* and *Herewith the Clues* lined up for release, which should be in the shops now. Call Domark on 081-780 2222.

WHEN WE SAID 2

Last month's rave reviews of Power Computing's MegaChip2 ChipRAM expansion and XL Internal Drive quoted these products as being manufactured by DKB. In fact they are manufactured by Power Computing. The mix-up occurred due to DKB producing a product called MegaChip, and the fact that Power are now a DKB distributor.

DKB products such as their A1200 RAM expansions and A3000/4000 Zorro III RAM expansions can now be obtained from Power on 0234 843388.



THE tim Smith COLUMN

Happy New Year people. What's up? Well we have the arrival of the Full Motion Video add-on for the CD^{32} for a start. Some say that this should have come with the little CD gem when it was first launched back in the butt-end of 1993. But that would have missed the Christmas buying bonanza and, let's face it, Commodore need all the immediate cash injections they can muster. So, now we're on the threshold of FMV, what is it going to mean to you and me?

In the short term, not a vast amount. Sure we'll get to see loads of impressive demos of movies we've already seen. Sure we'll see Philips pushing their CD-i FMV on telly. Sure we'll hear software houses promising FMV-compatible software. But most software houses are not in this business for the warm feeling that revolutionary innovation brings. They're in it for the readies, so we'll probably be reliant on the record companies for the first tranche of CD-based FMV.

Oh come on Tim, on the one hand you're saying that the software houses are 'in it for the readies' while on the other you're making us believe that the companies who brought us Mr Blobby, Bucks Fizz, The Stone Temple Messiah's and Dana will lead the home media revolution. Who's bunging you a few freebie trips to Sting's house?

HOLD UP A minute there! Worldwide, the record companies have been suffering like an architecture buff in Slough. Since CD became common place and all that was really selling was back catalogue, they need a big boost to their catalogues like a drowning man needs a desert. And CD+G (CD with graphics) hasn't quite provided it.

However, FMV has been on the cards for a while now. It's given all of the big companies time to gear up to releasing albums in FMV form. And just imagine the hype when this comes on line. The actual change in the home market will be akin to the change in computers that floppy disk wrought when it superseded tape loading... and then some. Gone will be the days of fast forwarding to your favourite track, gone will be the idea of playing your fave album and then your fave video – you've got both at once.

Once this form of software is on-line, and non-computer users realise that a small player such as CD^{32} can do this job as well as a £599 CD-i player, or a bespoke Sony or Matsushita machine, then the software houses will have a market open to them. A new market.

This is not to say that most of the advanced softies have not already begun to explore the market. You can bet your top dollar that Sony-owned Psygnosis, or 3D0 originators Electronic Arts for example, are not currently exploring a technological arena that really will sort the adults from the Take That fans.

Full Motion Video will be full-on home computing for the 21st Century. CD^{32} and the other FMV add-ons (third party or otherwise) for the A4000 and (I hope) the A1200 are in the forefront, and unlike the ill-fated but brave CDTV adventure, this time Commodore, you and I have some support from outside of the current media.

OH, AS A final word, always look beyond the immediate... who said that FMV had to be the sole concern of games software? Read-write CDs will also herald FMV SuperBase Professional SuperPlus, the FMV database, or Wordworth XIIII, the desktop video publishing system. The future is in motion now.

THE OPINIONS EXPRESSED HERE ARE NOT NECESSARILY THOSE OF AMIGA FORMAT

AMIGA CD PRESENTS MULTIMEDIA FOR LT

The CD^{32} has already proved itself as more than 'just a console'. The power of the AGA chipset to deliver complex multimedia presentations has been harnessed by London Transport for their newly revamped museum at Covent Garden.

The museum, which re-opened on 16 December 1993, uses 109 CD^{32}s to give visitors technical and historical information about the exhibits, sub-titled video sequences, touch screen displays detailing the history of the tubes and even an underground train simulator!

Unit cost of the delivery platform becomes a major issue when the quantity of machines gets this high. And the CD storage medium is perfect for this kind of use. Imagine the cost of 109 PCs with 24-bit graphics cards and CD-ROM drives! It's safe to assume the CD^{32}'s future as a multimedia platform is assured. In fact, Kieran Sumner, Commodore's multimedia sales manager says: "We're delighted that the vast multimedia potential of CD^{32} has been tapped for such a prestigious project. This system will convince any user just what the technology can achieve. I'm sure that this will be the first of many."

Companies requiring information on the benefits of multimedia can contact Index, the creators of the Transport Museum system, on 0256 703426.

Fast HD card from Power

Power Computing are unleashing a fast SCSI2 hard drive controller card on to the market. The DKB4091 was originally designed by Commodore and has been licensed to DKB for manufacture. It will be available from all Power Computing dealers and other professional Amiga retailers. The RRP is £399. Call Power on 0234 843 388 for more details.

FULL STEAM FOR FMV

It can no longer be denied that the Amiga CD^{32} is more than a console toy. The launch of the £199.99 Full Motion Video (FMV) add-on for CD^{32} proves it.

FMV, also known as Video CD, blurs the boundaries between home computing and home video. It is based on the MPEG 1 (Motion Pictures Expert Group) standard which was recently ratified by Commodore along with such weighty names as Sony, JVC, Matsushita, Paramount and CD originators, Philips.

Equipped with the new module, CD^{32} owners will be able to use CDs that contain up to 74 minutes of movie quality (25-30 fps) footage. Commodore, and the other ratifying parties, all claim that the quality of Video CD surpasses that of the VHS home video standard. Combine this with the CD-standard audio output, and you have an incredibly powerful machine.

The movie, recording and software industries are already developing for the format with games, music video CDs and even full-blown films ready to ship. But the development of the Amiga Video CD add-on will not be restricted to CDs developed specifically for it. The module will even be able to use FMV discs created for use with Philips CD-i machines.

Virgin soccer it to 'em

I don't know much about football, but I do know what I like (Leeds Utd FC, incidentally). But one thing I do know is that we, the English, are a bit crap at it. Don't deny it. We're not in the World Cup, are we?

Virgin Games think so too, although they'd probably put it in a more subtle way. But instead of just sitting back and poking fun from the safety of Richard Branson's private tropical paradise island, Virgin Games have decided to do something about it. They've launched the Virgin Games Schools Football Initiative.

This is basically a scheme to get them lots of publicity. But we're not knocking them for it, and it's not even free publicity, because as you can see from the photo (above, right), they have given £47,000 to



Virgin hopes to put British soccer back in line for the World Cup with their £47,000 donation.

the scheme. The money will be used to promote soccer in UK schools, and introduce the Coerver – one-ball one-player – method of coaching to British sports masters.

The Government's Sportsmatch scheme means they will match Virgin's input pound for pound. So that's the 2006 World Cup in the bag then.

A1200 and CD32 Games TOP 10

ELSPA PENGUIN CHARTS

Top Ten A1200 Games			Top Ten CD32 Games		
1	**Jurassic Park** Ocean	70%	1	**Liberation** Mindscape	FG91%
2	**Brutal Sports Football** Millennium	77%	2	**Sensible Soccer** Renegade	FG93%
3	**Star Trek 25th Anniv** Interplay	50%	3	**Nigel Mansell** Gremlin	73%
4	**Alien Breed 2** Team 17	80%	4	**Labyrinth of Time** Electronic Arts	69%
5	**Body Blows Galactic** Team 17	88%	5	**Pinball Fantasies** 21st Century	84%
6	**Pinball Fantasies** 21st Century	FG95%	6	**Dangerous Streets** Flair	48%
7	**The Chaos Engine** Renegade	89%	7	**Deep Core** ICE	Not reviewed
8	**Civilization** Kompart	FG95%	8	**Whales Voyage** Flair	81%
9	**Simon the Sorcerer** Adventure Soft	84%	9	**Zool** Gremlin	FG93%
10	**Ryder Cup Golf** Ocean	FG91%	10	**Overkill/Lunar-C** Mindscape	84%

AHEAD

The future of home entertainment – Full Motion Video.



Philips have already used their film industry clout to rush release 20 movies for the Philips' format. The first third party developer of FMV discs is the Playboy Corporation who have released a massage video on CD. Hopefully this will raise, if not transform, the profile of CD^{32} and the Amiga family.

We expect Commodore will bundle the Video CD module with one or two FMV-compatible titles for the sub-£200 price tag. For example, late in 1993, CBM's UK MD was meeting with the EMI recording group for rights to its music catalogue. EMI's stable includes Queen, as well as the RCA label with David Bowie and Elvis Presley back catalogues.

Several software houses are also developing games which make use of the new standard. Millenium's *Robocod* CD^{32} disc already had an FMV intro animation, and more will surely follow. Keep reading *AF* for the first detailed review of the module and of the accompanying software.

INOVAtronics get an Edge

Directory Opus, authors INOVAtronics, have released a new text editor called *Edge.* This is aimed mainly towards programmers, with features such as auto indenting and an on-line directory containing C instructions and words which commonly pop up in connection with *Intuition.*

It also sets up a new device (called EDGE:), so files being edited in the program can be copied to other devices through the Shell or with programs such as *Directory Opus.* To load a new file into *Edge,* all you need to do is copy it to the EDGE: device. The UK price is around £50. For more details contact INOVAtronics on 0707 662861.

Microbotics sold out

Prominent Amiga peripherals manufacturers Microbotics have sold their entire product line to Californian video equipment manufacturers Paravision. In effect, all Microbotics business has been transferred to Paravision, who have promised to honour all warranty commitments.

Paravision have employed all Microbotic's technical, engineering and management staff, so it will not immediately affect Microbotics product line, including the forthcoming SX1 CD^{32} expansion unit. Paravision say they intend to: "Support and develop the acquired line with particular emphasis on A1200 and 4000 products."

The company also has plans to develop products for PC compatibles. Paravision are on 0101 818 772 8896.

This Month's TOP 30

ELSPA PENGUIN CHARTS

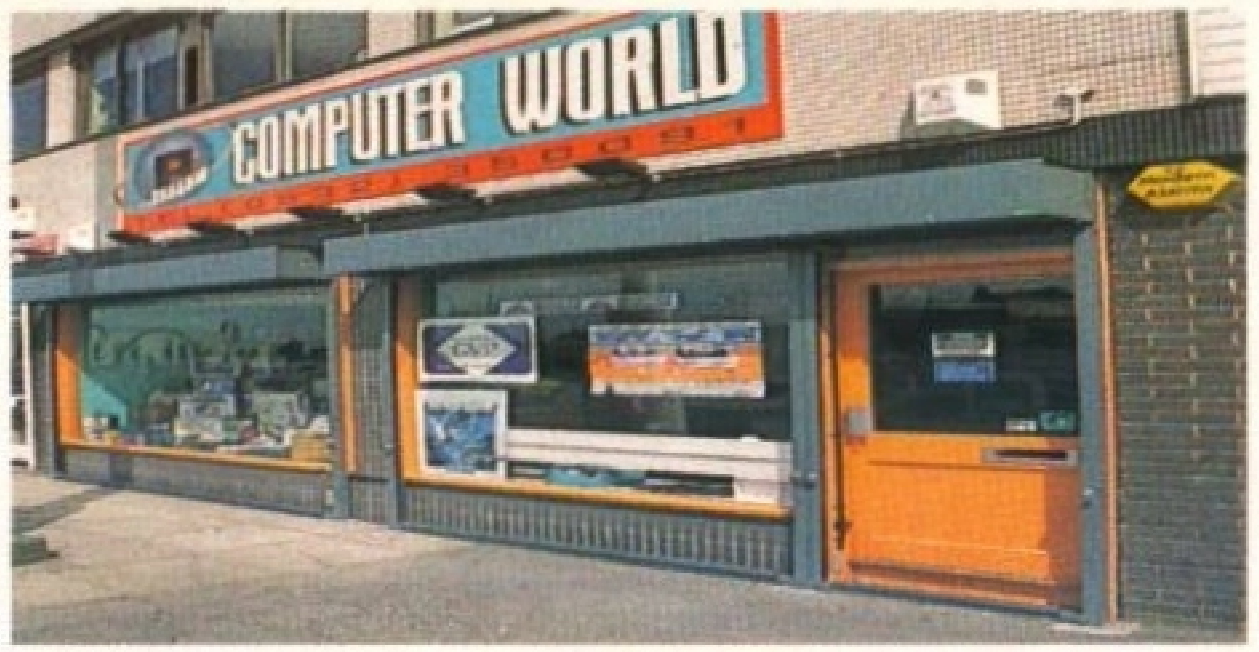
Pos	Move	Title / Publisher	Rating
1 (-)	New	**Cannon Fodder** Virgin	FG95%
2 (-)	New	**Mortal Kombat** Virgin	74%
3 (1)	▼	**Frontier: Elite 2** Gametek	FG90%
4 (2)	▼	**Premier Manager 2** Gremlin Graphics	89%
5 (-)	New	**Jurassic Park** OceanFG	70%
6 (-)	New	**The Settlers** Blue Byte	FG94%
7 (20)	▲	**Zool 2** Gremlin Graphics	FG93%
8 (4)	▼	**Micro Machines** Codemasters	FG90%
9 (7)	▼	**Sensible Soccer 92/93** Renegade/Mindscape	80%
10 (6)	▼	**Championship Manager 93** Domark	82%
11 (3)	▼	**Alien Breed 2** Team 17	80%
12 (27)	▲	**Lemmings 2** Psygnosis	FG94%
13 (10)	▼	**Syndicate** Electronic Arts	FG91%
14 (25)	▲	**Zool** Gremlin Graphics	FG95%
15 (5)	▼	**Body Blows Galactic** Team 17	88%
16 (8)	▼	**European Champions** Ocean	73%
17 (13)	▼	**F-117A Nighthawk** Microprose	FG92%
18 (-)	New	**Simon the Sorcerer** Adventure Soft	84%
19 (9)	▼	**Goal!** Virgin	88%
20 (17)	▼	**Flashback** US Gold	FG93%
21 (Re)	▲	**The Chaos Engine** Renegade/Mindscape	FG90%
22 (16)	▲	**Gunship 2000** Microprose	87%
23 (19)	▲	**F1 Grand Prix** Microprose	FG92%
24 (-)	New	**Campaign 2: Global Conflict** Empire	79%
25 (-)	New	**F1** Domark	84%
26 (11)	▲	**Hired Guns** Psygnosis	FG95%
27 (-)	New	**Cool Spot** Virgin	78%
28	Re	**Sleepwalker** Ocean	FG91%
29 (18)	▼	**Space Hulk** Electronic Arts	77%
30 (22)	▼	**Dogfight** Microprose	81%

Chart compiled by GALLUP

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130Mb	2Mb	0Mb	£1137.99
130Mb	2Mb	2Mb	£1189.99
214Mb	2Mb	2Mb	£1112.99
340Mb	2Mb	2Mb	£1209.99
540Mb	2Mb	2Mb	£1451.99

SPECIFICATION CHART FOR 4000-040

HD	CHIP RAM	FAST RAM	PRICE
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ACCESSORIES

FOR THE A1200

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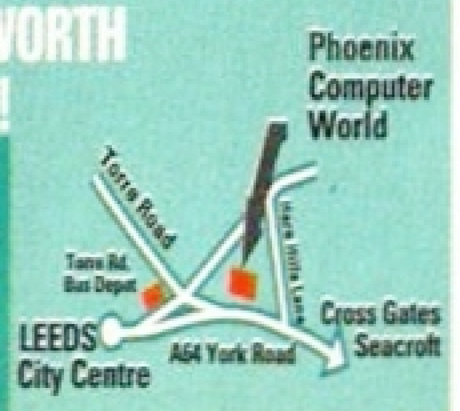
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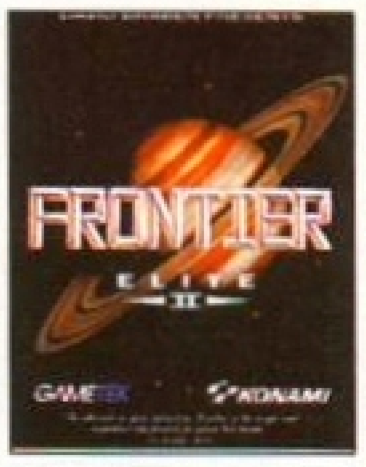
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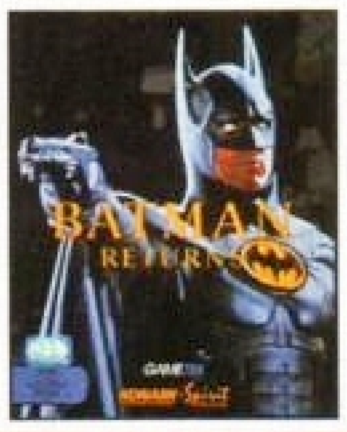
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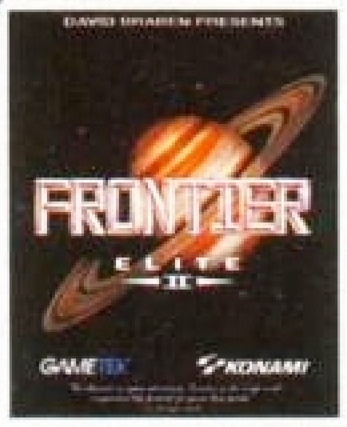
FREE DUSTCOVER

CALCULUS PRICE — Sale Ends 20th January — **£219.99** WITH FREE WORDWORTH

You might be the fortunate owner of a Desktop Dynamite Pack and already have a Wordworth Package or maybe the idea of word processing isn't for you. Once again Calculus have the solution with the alternative of two great games. How's that for added value?



ALTERNATIVE TO WORDWORTH



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NEW GAME

A massive 7 disk program, the first free film simulation vastly different to the console version with vivid scenes straight from the hit movie. Batman has returned in style.

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You may choose from many different roles from explorer to assassin, from stockbroker to trader. Battle with pirates across a galaxy of different worlds, trade or smuggle goods or become a pirate yourself. The goals to aim for are endless, the game is completely open ended. **£29.99 FREE**

Calculus and ICL *in Partnership*

When the time comes that you just have to fit a Hard Drive to your Amiga 1200 or 600 it is important that your Amiga is handled by the **EXPERTS.**

ICL are a giant International Computer Manufacturing and Repair Company and have been chosen by Commodore as their authorised warranty company for Amiga product.

Through Calculus the Nationwide resources of ICL will guarantee that your Amiga is treated with the care and expertise that it deserves.

But that is just the beginning, your new Hard Drive will be given a full 12 Months At Home Warranty cover. Yes, if there is a warranty problem we will come to your home to fix it.

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Door to Door 85 Mb Hard Drive Enhancement Service £239.99
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Complete with 12 Months At Home Service through ICL

* Amiga 1200 must be in full working order



Panasonic KXP - 1170

* **Push, pull tractors**
* **Paper parking**
* **Fast Printing Speeds** — 192 CPS draft, 38 CPS NLQ
* **4 Resident Fonts** — Courier, prestige, bold PS and sans serif
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* **1 Year Warranty** — For total peace of mind

~~£217~~ SAVE £87

CALCULUS PRICE **£129.99**

This quality 9 - pin mono dot matrix printer represents excellent value for money.

Panasonic KXP - 2023

* **Quiet Printing** — 46.5 dBa standard mode 43.5 dBa Super quiet mode (most matrix printers are typically in excess of 60 dBa
* **Fast Printing Speeds** — 192 CPS draft, 64 CPS LQ
* **4 Resident Fonts** — Courier, prestige, Bold PS and Script
* **2 Paper Paths** — Rear and Top
* **On screen setup disk** — Including printer driver for Windows 3.1
* **1 Year Warranty** — For total peace of mind.

~~£282~~ CALCULUS PRICE **£169.99** SAVE £112



The new KXP 2023with 24 - pin diamond shaped printhead incorporates the latest in ergonomic design, with emphasis on the user friendly features which include a help disk, easy to use front control panel and paper setting facility.

FREE Sheet Feeder worth £89

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Quickjoy Turbo 1 (ideal entry level joystick)	£ 5.99
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Logic Quatro Autofire (the ultimate in quality)	£15.99
Quickjoy Superstar(heavy duty microswitched)	£11.99
Quickjoy Megastar Junior (large desktop arcade joystick)	£18.99
Quickjoy Topstar (high quality microswitched)	£19.99
Quickjoy Freewheel (for all those budding Nigel Mansells)	£25.99



Amiga Freewheel



Quickjoy Topstar



Quickjoy Superstar



Quickjoy Megastar Jnr

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DATA BASE CENTRAL NUMBER 0543 251275 INDEPENDENT CENTRES OF EXCELLENCE

CALCULUS

It's a great lark this computing, erm... lark! The only problem is it can easily cost lots and lots of money. For that reason it's very important to make the right decisions before buying software and hardware. But what are the right decisions? We tracked down some *Amiga Format* readers and asked them what they would most like to buy for their machines. Marcus Dyson puts *AF*'s money where its mouth is ...



On Tottenham Court Road, London's own 'electric avenue', Kirsty Gordon flashes her wad. TCR has many computer dealers, but the Silica Shop is Kirsty's chosen destination. But what did she buy?

WE ALL KNOW what we would buy if someone came along and deposited £250 in our pockets, don't we? £250 is quite a lot of money, but just falls short of the cash it would take to buy an Amiga 1200 or a CD^{32}. But would either of our lucky subjects elect to add some more money from their own pockets to buy a new machine? Or would they stick with the trusty Amiga they have and concentrate on software or extra hardware? Read on and you will find out...

All you need is CA

Where serious applications are concerned, £200 will buy you two or three cheaper ones at a push. But with £250, the purchaser has to make more decisions, forego more alternatives in order to get better value, or a greater number of products. With £250 the buyer is forced to make difficult decisions such as whether to buy *Deluxe Paint 4*, or *Brilliance*. *DPaint* is very good, but *Brilliance* completely outclasses it. Unfortunately, *Brilliance* also costs roughly twice as much as *DPaint*. But with £250 in your pocket, what does it matter? But if you buy *DPaint*, it leaves more to spend on games! Decisions, decisions!

It's not as simple as it first sounds, is it? Just thinking about it, you know you could spend £250 a hundred times over. But when you actually have the money in your hands, well it's another ball game. Once it's gone, it's gone. If you waste it in a consumer frenzied adrenalin rush, you'll regret it later when you didn't get yourself a copy of *Uridium 2*, or *Skidmarks*.

And, of course, there are conditions, well one. The money has to be spent on Amiga software and hardware. We went out looking for likely candidates to spend our cash. Here's what we discovered...

KIRSTY GORDON

Kirsty wrote a letter asking if *Amiga Format* would be willing to sponsor her final year at college. Now, normally the answer would have been a definite no.

It's not that we're hard hearted – Future Publishing give five per cent of their net profits to charity every year – but we have so many student readers, to pick out one or two would be unfair to the rest.

On this one occasion, however, Kirsty was lucky. Phenomenally so. As I opened her begging letter, I was sitting at my desk trying to work out how I could locate and contact two readers to use for this feature. Voila! I had my first victim.



Almost an hour of hard shopping later, Kirsty emerges from the Silica Shop looking jubilant, if a little dazed. Those carrier bags conceal a wealth of Amiga serious software, plus one or two games.



ASH!

Phone calls were exchanged, and I asked Kirsty where she intended to spend her money. The Silica Shop on Tottenham Court Road, London, was her choice so we arranged to meet.

Now Kirsty isn't so stupid as to meet strange men (not that I am strange, of course) in the centre of London, just because they offer her a wad of cash. So she asked if her boyfriend Richard could join us. It also turned out to be opportune, because Richard was as much the Amiga user as Kirsty.

Kirsty is originally from Cleveland, but she is currently studying in London, where she has lived for two years. Kirsty came across the Amiga at college, were she is completing a degree course in photography, film and television.

"I've used Amigas at other places before college, and I just like working with them," said Kirsty. "Since I was doing animation on my course, I thought the Amiga would be an ideal computer to use. And I now have one at home, which really makes life a lot easier."

Continued overleaf ☛

If I had £250 I'D BUY...

Marcus asks some more members of the public what they would like to buy if they had £250, but doesn't actually give them any money.



DAVID HOLDSWORTH

"I'd get a CD32," states the chemist (and exhibitionist) from Barnsley. But a CD32 costs £300. "Well, I'd add £50 and get one." Is David already an Amiga owner? "Yes, I bought an Amiga 500 about three years ago, and upgraded to an A1200 a few months ago".

Why does he feel the need to upgrade again so soon? "At first I doubted that CD32 was going to be a success, but it soon became apparent that it was the best machine around, it's a happening format."

So what CD32 games is David most looking forward to? "*Pinball Fantasies*, I've already got the AGA version for my A1200, but if I had a CD32, I'd want it for that too."

There's a danger that if David had the CD version we wouldn't be able to print this picture, but then again, maybe we would!



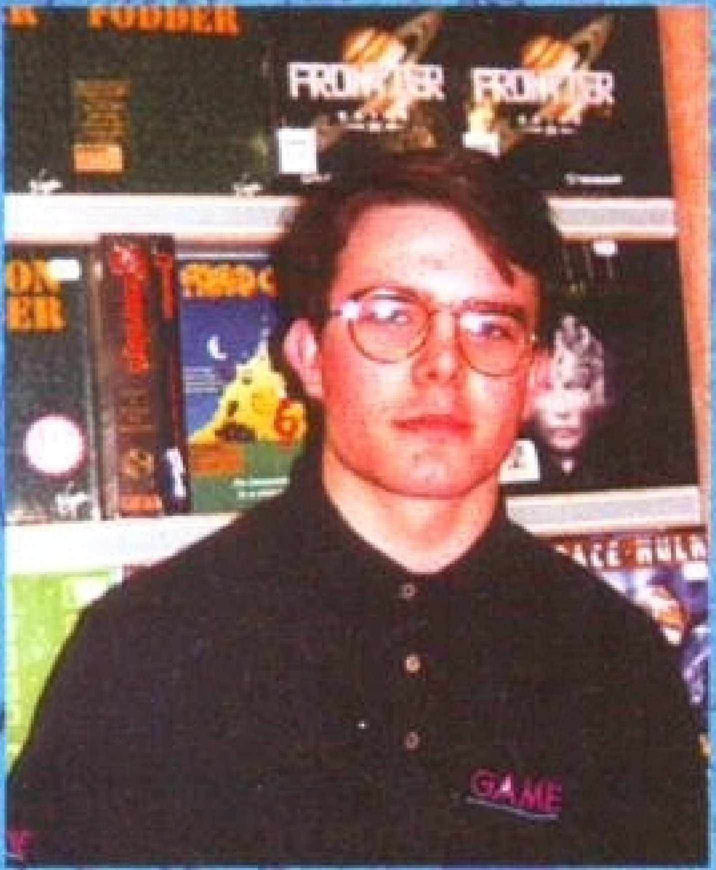
STUART WHEEDON AND GARY ROBINSON

Both Stuart and Gary have an Amiga 500+ and use them mostly for playing games. "But we've got the Dulux (sic – don't laugh many people call it that) paint program and we use that for making pictures and printing," added Stuart.

When asked if they could buy all the games they wanted in the shop at the time, what would they buy, Stuart said: "*Alien Breed 2, Mortal Kombat and Micro Machines*".

But how do they make their buying decisions when it comes to choosing a game? "I look in the shops, and if there's a game that I think I'll like, I look it up in a magazine, and if it's got a good review I'll buy it," said Stuart.

"Not all the reviews for *Mortal Kombat* were good, though, *Body Blows*..." "I've already got that!" exclaimed Gary. And you want another beat-em-up? "Yes!". What do you think of CD32? "It looks really good, I'd definitely buy one of those!" concluded Stuart.



CHRIS BAISH

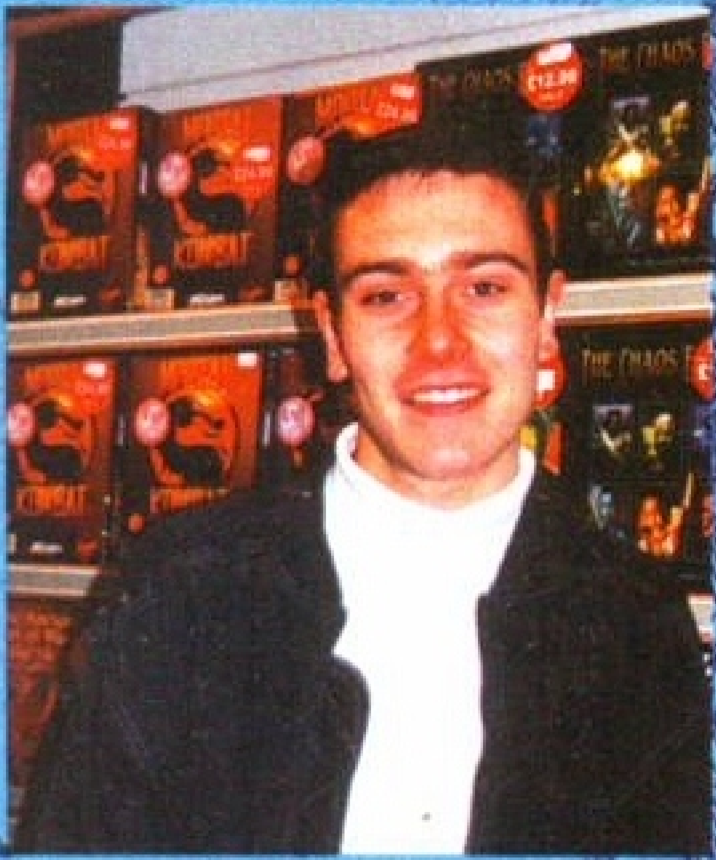
'A' level student Chris was working at his Saturday job in Game in Bristol when we posed the important financial questions to him!

"I have an A500, my dad's got an A500+. It was originally mine, but a lot of my games wouldn't work on it so we swapped," he informed us.

"I use it mostly for games, but my dad uses a word processor, and plays flight sims and strategy games. I mainly play deeper stuff like flight sims – *F-15 II* is one of my favourites."

But if you had £250 dumped in your hand right now, what would you buy? "*Elite 2*, definitely, my dad's already got it," he immediately replied. "Also, *Turrican 3*, I was a big fan of the first two games. I've completed them both."

What provokes your decisions? "Reviews, I used to buy *Amiga Format* all the time, but now I read my dad's."



ANTONY WINGROVE

Anthony's got an A500 and has had it for about two years. "I mainly use it for games. My old man does a bit of programming, and he uses it for his bank account and stuff like that."

If he had £250 to spend what would he buy? "*Mortal Combat, Cool Spot*, and oh... *Alfred Chicken*. I've heard that's supposed to be pretty addictive."

What influences your choice? "My mates have got those games, I haven't played *Alfred Chicken* yet, though."

Kirsty lives with her boyfriend Richard, who owned an A500 when they met, together they have now upgraded to an A1200. The introductions made, Kirsty leads the way to the Silica Shop. On the way, Richard explains that they have already contacted the Silica Shop and warned them of our visit. This wasn't exactly in the spirit of the article as we had conceived it, but that's what happens if you work with live actors.

When we arrived at the Silica Shop, the manager Geoff Mack told us he'd be with us in a couple of minutes. He wasn't. But since we had arrived at lunchtime, two weeks before Christmas, it wasn't really his fault. When he did manage to extricate himself from his other commitments he gave us his undivided attention for nearly 45 minutes.

Geoff explained that Silica believe their prices are very competitive, but if people are looking to spend a lot of money on software, like Kirsty was, it is a good idea to pop into the shop in person because a 'deal' isn't out of the question. Margins on Commodore hardware are not generous at present, so a retailer has more opportunity to offer a discount if you are spending £300 on software, mouse mats and RAM expansions than if you were spending the whole lot on an A1200.

Richard bought his first Amiga at Silica and both he and Kirsty have stuck with the store ever since. He first became aware of the shop from an advert in a magazine. "We're happy with the service we've got from them," said Richard, "they seem to know what they are talking about".

Kirsty had a pretty clear idea what she wanted to buy: "A paint program with animation, a digitiser, and a sampler are the top of the list."

Geoff explained that Silica were always happy to demonstrate products if customers called ahead to book an appointment. But no demonstrations were necessary as Kirsty was quite clear what she wanted, *Deluxe Paint 4 AGA*, *Vidi 12 AGA*, *CineMorph* and *TechnoSound Turbo 2*. What provoked these decisions? All of these products were rated very highly in *Amiga Format*. So do our reviews have a big influence on Kirsty's purchasing decisions? "Most of the stuff I've chosen is determined by the amount of money I had," said Kirsty. "My grant has to cover my rent, my travel and all my other expenses."

Kirsty's choice of *Vidi-12* was made by comparing a few digitisers' technical specifications in advertisements, but in the end, she said: "I went and asked some of the technicians at college, and they said *Vidi-12* was a good one". She chose *DPaint 4* because of her experience with the product, but she had enough money to buy *Brilliance*, so why the old stager? "I'm used to it and it's easy to use," she explained.

The impressive *GVP DSS8+* was well within her reach, so why choose the *Techno Sound Turbo 2*? "We've only just got our MIDI keyboard and software, and we're just getting into it, so we wanted something simple to use, and it was the cheapest sampler they had in the shop," said Kirsty. And *CineMorph*? Would she use it as part of her work? "I don't really know, but it's fun!"





Above: Peter Wagstaff in front of the Bath WH Smith. Buying that issue of *Amiga Format* in that shop lead to his son gaining £250 worth of Amiga gear.

Above right: Peter calls Special Reserve's order line, while Edward considers their advert.

On top of the serious software Kirsty needs for her college course, she decided she also needed a mouse and some games. As Richard helped her hunt through the shelves, I chatted with Geoff about what was shifting off the shelves.

"We're certainly selling more Amiga stuff than Sega games," he said. That's nice to know, but that statement has to be viewed in context. Silica are a fairly average Sega dealer in a street packed with purveyors of cut-price and import console product. Nevertheless, Amiga games are selling, and in some cases, selling extremely well. "*Cannon Fodder* is doing very well, as is *Brutal Football*. And the old favourite *Syndicate* is still selling very well indeed."



Edward displays the first of his purchases outside the Clos Du Roy restaurant. Reservations for Bath's finest french restaurant (owned by Future Publishing, quite incidentally) can be made on 0225 444450!

Kirsty and Richard finally made up their minds and decided on *Sim Life* and *Frontier – Elite 2*.

But did those two rather cerebral games represent the couple's taste? "Richard's favourite game is *Sensible Soccer*, or maybe *Civilization*," said Kirsty.

"But we've seen reviews for *Frontier*, and we went 'Ooh! That looks really good'. We read lots of reviews, if we can't afford the magazines we go to WH Smith and read them."

It has to be said now readers, that we don't condone this sort of behaviour, but we wouldn't, would we? Richard added: "I've been waiting for *Frontier* for years". But their A1200 is only six months old, so why the new mouse? "Our old one broke, the left mouse button broke." Some things never change.

Now for our second victim…

EDWARD WAGSTAFF

When I walked up to Peter Wagstaff in WH Smith and offered him £250 for his son, I thought he was going to say "deal" and shake me by the hand. I was buying some wrapping paper, Peter was standing ahead of me in the queue. He was buying a copy of the fabulous bumper Christmas issue of *Amiga Format*. It must be a very strange experience, someone wandering up to you in a newsagents and offering you £250 for doing next to nothing, but Mr Wagstaff took it in his stride, and the services of his son Edward were eventually committed to *Amiga Format*.

Edward decided to buy his Amiga products by mail order. A sensible move when you consider the savings that are to be had. But mail order can also be a necessity for those who live in a town such as Bath, where specialist computer retailers are less common than Amiga power supplies in the *Amiga Format* offices. It also worked very well for the purposes of this feature, but it wasn't staged at all, honest readers! It wasn't.

Edward came to the *AF* offices bearing a bundle of well-thumbed copies of *Amiga Format*, among them the fateful Christmas issue. Since discovering that he was to be a

HOW TWO READERS SPENT THEIR MONEY…

KIRSTY		EDWARD	
Deluxe Paint 4 AGA	£79.99	Software Demon 130Mb hard drive	£149.00
Vidi 12 AGA	£79.00	Carriage and fitting	£29.00
Techno Sound Turbo 2	£34.99	Special Reserve membership	£7.00
CineMorph	£24.99	50 Sony floppy disks	£22.99
Frontier – Elite 2	£26.99	Zool 2	£16.99
Sim Life	£31.99	MicroProse's Formula 1 Grand Prix	£13.49
Mouse	£14.99	Konix Speedking analogue joystick	£11.99
TOTAL	£292.94	TOTAL	£250.46
Which leaves Kirsty and Silica negotiating £42.94 as a mix of discount and Switch card transaction.		But we let him off the 46 pence.	

guinea pig, Edward and his dad had spent many hours, pouring over the pages of *Amiga Format*, mostly the adverts.

Like Kirsty, Edward has an Amiga 1200, but because he uses it for serious applications much of the time, he was aware that he really needed a hardware upgrade. "I'm not sure whether I should get a drive, a printer or a RAM expansion," he declared.

Edward uses databases and spreadsheet software, so a hard drive doesn't seem like a high priority, but he also does a fair amount of desktop publishing on an ancient PC-compatible laptop. "I use it to do a magazine, an ecology magazine," he said. Understandably, Edward would rather put his publication together using his Amiga, so a system capable of DTP is his objective.

The problem is that DTP is very demanding on all aspects of a system. Both a hard drive and extra RAM are advisable, and a printer is a necessity. After some weighing up of the pros and cons, Edward plumped for a hard drive. A flick through *AF* revealed Software Demon's 130Mb internal 3.5-inch device as the one for Edward, and the call was duly made.

With most of his cash now spent, Edward then chose the time-honoured route of topping up his expensive 'serious' purchases with a few more recreational buys. Buying games through mail order can save pounds. Edward had his eyes on MicroProse's *Formula One Grand Prix* which is £35 in the local WH Smith, but only £13.49 in Special Reserve's ad. So he did the obvious thing and shelled out £7 for a one-year membership to Special Reserve.

He then took full advantage of their members' discounts to obtain *Zool 2* for just £16.99. He finished off the order with an analogue joystick, ("The perfect companion to *F1GP*," I offered) and 50 Sony-branded disks. "Always a handy thing to have around," concluded Edward's dad.

There is a theory in science called Heisenberg's uncertainty principle which proposes that in the act of conducting an experiment, you influence the sample, and therefore affect the result. The paradoxical nature of this contention prevents it ever actually being proven. But it certainly seems to have been the case in our little bit of research.

Kirsty and Richard used the fact that *Amiga Format* would be coming along to give Silica lots of free publicity (which they actually deserved; they were very good) to get an extra discount out of them.

Peter and Edward came with a big list of options and asked us to advise them (hey, that is what we are here for) on what they should purchase. But in the end they both made up their own minds, and we found their choices jolly interesting. But if you think you would have made better use of the money, now is your chance to show us how.

Take a look at the panel on the right of this page and you, too, could be £250 richer in Amiga software or hardware!

WIN! WHATEVER YOU WANT

Four £250 shopping sprees at the Amiga Format Live '94 Show must be won!

AMIGA FORMAT Live 94 — BRITAIN'S BEST AMIGA SHOW



Now you've seen how these people spent our cash, grab yourself a chance to do the same. We are offering four lucky *Amiga Format* readers the chance to grab themselves £250 worth of Amiga gear at the *Amiga Format* Live '94 Show. All you have to do is tell us how you would spend the money.

It really is as simple (or as difficult) as that! Just write down, in under 250 words, what you will buy with the £250 if you are lucky enough to win. Answers can be on paper or disk, or even posted on the *Amiga Format* Bulletin board (for details see the box out on page 31).

Obviously we're looking for Amiga-related answers, so putting "I'd buy 125 of my mates a pint" might make us laugh, but it won't win you any prizes. The four best responses will win two tickets to *Amiga Format* Live '94 and £250 worth of Amiga software and/or hardware to be selected by you at the show.

These are the rules: don't break them

1. Employees of Future Publishing, their families, friends and pets may not enter.
2. Answers must be written in English (sorry, we're not the polyglots we should be), and will be judged on their originality, humour and intelligence. Poor spelling and grammar will not inhibit your chances.
3. The prize will be the Amiga products you have selected. If these products are not available, we will substitute the nearest equivalent. No cash alternatives will be offered.
4. No correspondence will be entered into.
5. The judges' decision will be final.
6. Entries must reach us at this address:

Money, that's what I want
Amiga Format
30 Monmouth Street
Bath
Avon BA1 2BW
by the 31.4.94



We are recognised in the Amiga community as one of the leading specialists in Hard Drives and Mass Data Storage.

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85 Mb version – £1899
130Mb version – £1919
200Mb version – £1939
250Mb version – £1979
340Mb version– £2069
426Mb version– £2149
540Mb version– £2299

AMIGA A4000/030

The same specifications as it's big brother but designed around the 68030 processor. The A4000/030 comes with a Hard Drive, 1+1 RAM and WB 3.0.

(FOR 2+2 PLEASE ADD £69)

85 Mb version – £899
130Mb version – £969
200Mb version – £999
250Mb version – £1039
340Mb version– £1099
426Mb version– £1199
540Mb version– £1299

AMIGA A1200

The A1200 sports many of the features of the A4000 series. Based around the 68020 processor with 2Mb of RAM and WB 3.0 as standard. A full range of Hard Drives are also available for the A1200.

Basic A1200 - £289
40Mb H.D version - £388
60Mb H.D version - £445
85Mb H.D version - £468
120Mb H.D version - £494
170Mb H.D version - £528
200Mb H.D version - £548
256Mb H.D version - £578



DESKTOP DYNAMITE PACK

The desktop Dynamite Pack contains 5 pieces of software written specifically for the AGA chipset, which includes DpaintAGA, WordworthAGA, Oscar and other with a total street value of over £300. (PLEASE ADD £40 FOR DTD PACK)

GRAPHICS AND VIDEO

REAL3D 2	£378.50
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DPAINT 4	£ 59.99
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SCALA MM210	£ P.O.A
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LATTICE C V6.1	£259.99
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VIDI AMIGA 12	£ 81.95
DISTANT SUNS V4.2	£ 39.99

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WORDWORTH 2	£78.99
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CIVILISATION AGA	£ 39.00
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(SEND YOUR DISKS AND DETAILS)	

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CITIZEN 240	£212.00
CITIZEN 240C	£234.00
PANASONIC	
KXP 2123 COLOUR	£210.00
KXP 2023	£178.00
HEWLETT PACKARD	
HP 500C	£290.00
HP 510	£246.00
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OVERDRIVE 35



These external hard drives come in an ABS box styled to match the Amiga A1200. They plug in via the PCMCIA slot and include an external PSU so as not invalidate your Commodore warranty. Ultra fast transfer rates of up to 2Mb/sec. Full 1 year warranty, all the software needed to mount and configure the drive is included.

130Mb version –£299	340Mb version– £449
200Mb version – £349	426Mb version– £549
250Mb version – £399	540Mb version– £699

A1200 UPGRADES

GVP SCSI/RAM BOARD

This board is user fittable via the trapdoor expansion slot of the A1200. It has slots for up to 8Mb of 32bit RAM, a maths co-pro and includes a SCSI interface as standard.

0Mb / NO FPU	£179.00
4Mb RAM/33MHz FPU	£349.00
SCSI CABLE KIT	£ 59.00

GVP A1230 BOARD

Another quality trapdoor expansion for the A1200. It features a 68030 processor as standard and has slots for a maths co-pro and up to 8Mb of 32bit RAM.

0Mb / NO FPU	£269.00
4Mb RAM/40MHz FPU	£439.00

GVP ACCESSORIES

33MHz 68882 FPU	£ 99.00
40MHz 68882 FPU	£129.00
1Mb 32bit RAM	£ 64.00
4Mb 32bit RAM	£153.00

DKB RAM BOARD

This budget expansion board fits via the trapdoor. It has 2x32bit SIMM sockets for up to 8Mb of memory, a 16MHz 68881 FPU, and a battery backed clock fitted as standard.

DKB with 0Mb RAM/68881	£ 99.00
DKB with 1Mb RAM/68881	£129.00
DKB with 4Mb RAM/68881	£229.00

IDE INTERNAL HARD DRIVE KITS

These kits come complete with screws, instructions and all the software necessary to prep and configure the drive.

40Mb–£139 60Mb–£119 80Mb–£179
120Mb–£279 209Mb–£399

A4000 UPGRADES

PHOTON (FOR A4000/030)

This board wil transform an Amiga A4000/030 into a fully fledged 040. It features a 040 CPU module with a MMU and a built-in FPU running at 25MHz.

PHOTON UPGRADE £699

HELLFIRE (FOR A4000/030)

This is a replacement CPU board for the A4000/030. It features a 50 MHz clock speed, a built in MMU and a 50 MHz 68882 FPU. Your 030 will only be 10% slower than an 040 during most operations.

HELLFIRE UPGRADE £299

DKB 128

The DKB 128 is a 0 wait state memory expansion board for the A4000 series. It has slots for up to 128Mb of 32bit RAM using SIMMS of any size. It is a true ZORRO 3 card which makes for a very fast board.

DKB BOARD (BLANK) £269 (See chips for memory)

HARD DRIVES (A1200 & A4000)

These Hard Drives can be fitted at any time by us (FOR THE A1200) or the end-user. All the necessary software is included.

85Mb – £129.00	330Mb – £299.00
130Mb – £149.00	426Mb – £369.00
200Mb – £199.00	540Mb – £399.00
250Mb – £249.00	
FITTING FEE FOR A1200	£ 29.00

CHIPS

1Mb SIMM	£ 39.00
4Mb SIMM	£134.00
25MHz 68882 FPU	£ 89.00
33MHz 68882 FPU + CRYSTAL	£ 99.00
40MHz 68882 FPU + CRYSTAL	£129.00

CD32 CONSOLE

This machine represents the future in home entertainment and video game play. A self-contained CD console which you can expand into a full CD based home computer. CD32 comes complete with two stunning AGA games.

ALL FOR JUST £279

We offer a full fitting, installation and advice service to anybody interested in upgrading or adding a Hard Drive to ANY system.

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**SOFTWARE DEMON Ltd.
(0736) 331039**

REGULAR DOSES

This is the first in a regular series of columns about Comms. Over the next few months, we will be covering many aspects of Comms, including setting up your own BBS, a modem round-up and how to send letters to your distant cousin in Australia without ever touching a pen. Next month we will be taking you on a guided tour around Spong!, the *Amiga Format* Bulletin Board, and be giving you full details on how to join the revolution.

Long live the REVOLUTION!

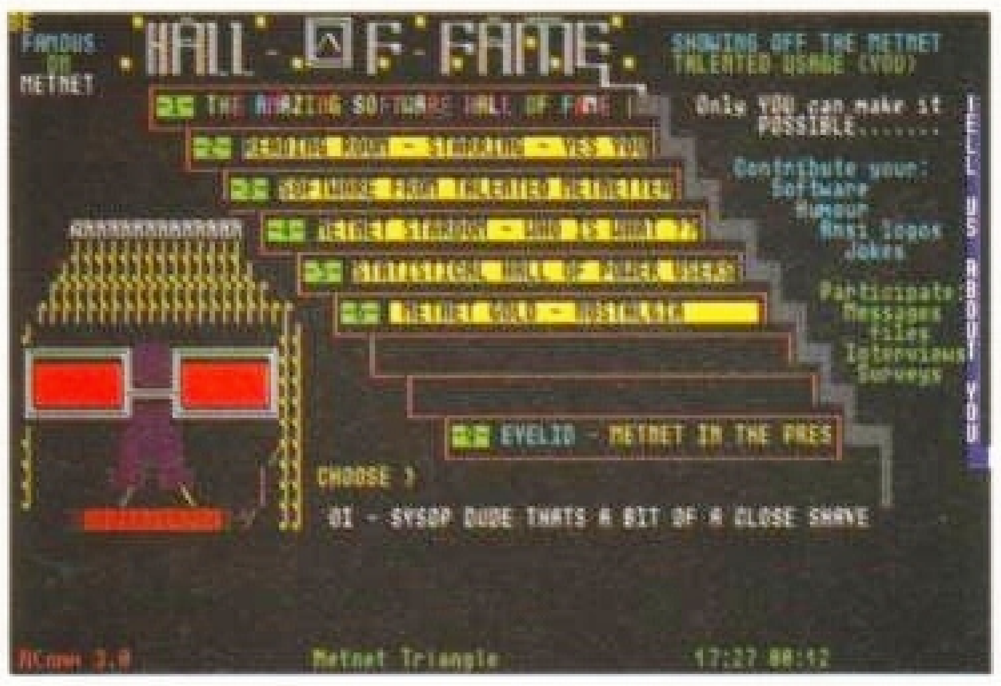


Are you part of the global village? Don't get left behind, make sure you're part of the next great leap forward for computing.

The revolution will not be televised, but you will be able to dial it up and make rude comments about it. Let comrade Richard Baguley show you around the unnerving world of comms.

OVER THE PAST few years, a quiet revolution has been taking place in computing. Up until a few years ago, contact between computer users was limited to a few clubs and magazines such as this. But now, many thousands of users of all types of computers are able to communicate easily and relatively cheaply via the public telephone network.

Let's take an example. Say you have a query about your Amiga. You could ask for help from a computer club or write in to a magazine such as *Amiga Format*. Both of these will probably supply you with an answer, but it will take time. If you were involved in any of the various Electronic Mail



One of the most colourful Bulletin Boards in the country is Metnet, which uses some excellent ANSI animations to spice up its menus.

(E-Mail) networks, you could post a message with your problem, and have replies from computer users all over the globe within a few days. You could also participate in discussions on subjects ranging from astronomy to vegetarian cookery.

Another example: you desperately need a utility to recover some valuable data from a damaged floppy disk, but you don't have the utility to hand. You could order it from a PD company and have it delivered in a day or two, for around £2. Alternatively, you could fire up your trusty modem, call up a local Bulletin Board and download it in a few minutes for the cost of a local phone call. Doesn't this sound like the sort of revolution you should be involved in?

To be part of this revolution you will need four things: an Amiga, some comms software, a modem and a telephone line. Any model of Amiga is suitable because comms does not require an accelerated machine or large amounts of memory. The comms program you use is a matter of choice, but the two most popular programs are *NComm* and *Term*. Both of these are Shareware, and should be available from any good PD library. Alternatively, many retailers are now supplying comms software free when you purchase a new modem, so check what you are getting if you're buying a new modem.

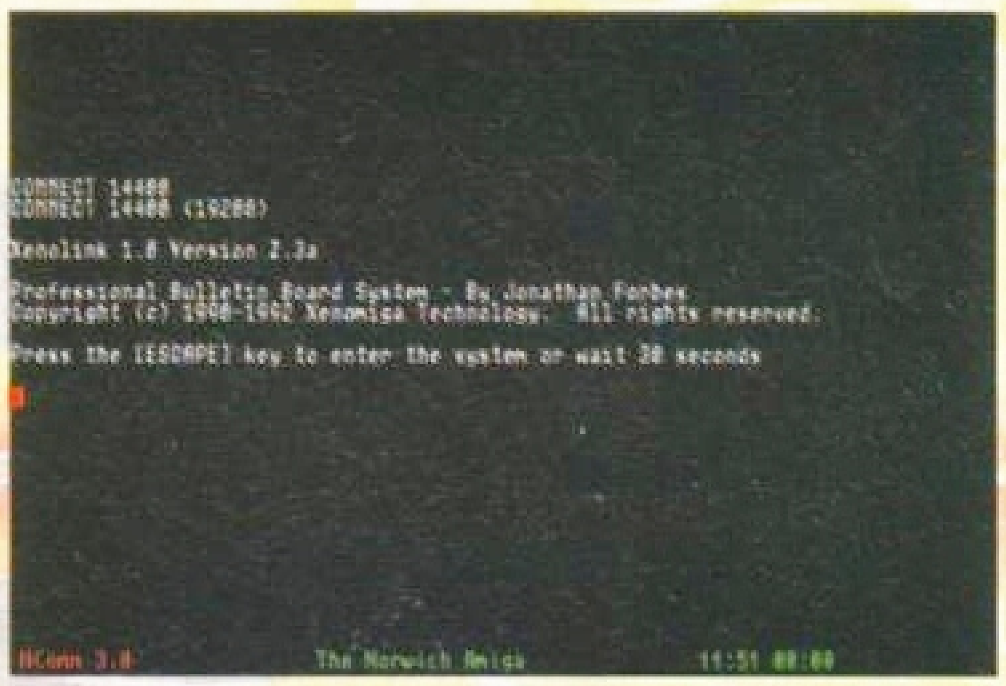
Continued overleaf ☛

A TYPICAL SESSION ON A BULLETIN BOARD

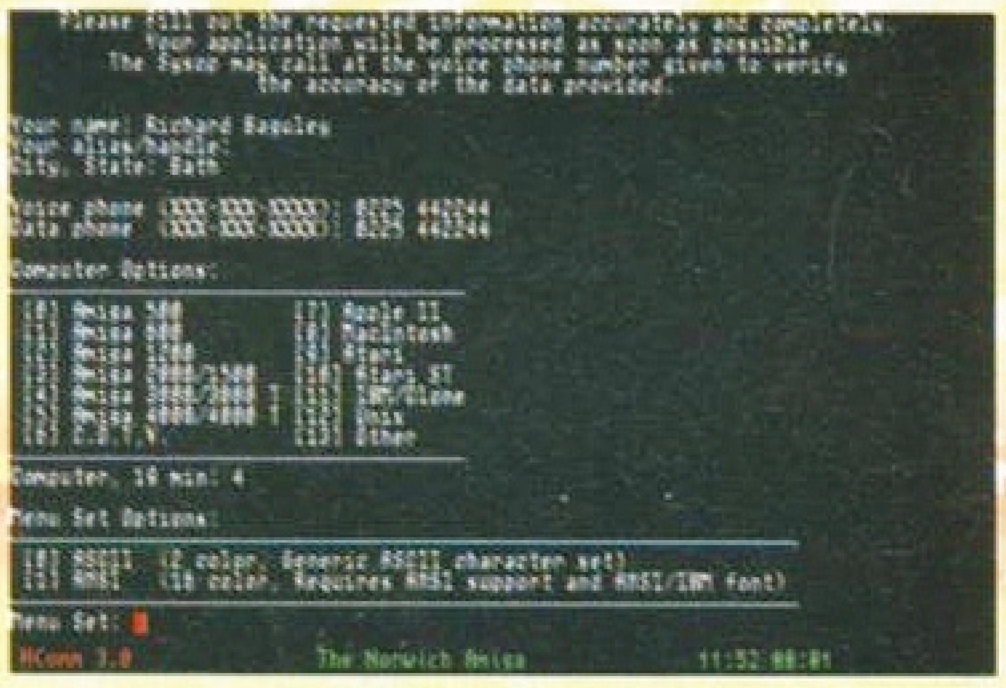
Here, we show you through a typical session on a BBSs (The Norwich Amiga BBS on 0603 55656). This is a small BBS, running on an accelerated B2000. Although it's fairly typical of most BBSs, others may not follow exactly the same sequence, so you shouldn't regard this as being applicable to all BBSs. If you are unsure of how to find your way around, read through the menus, or ask the SysOp (System Operator, the person who runs the BBS) for help.



I've set up the Norwich Amiga BBS as one of the numbers in my *NComm* phone book, so I can call it by selecting it from the Dial menu. All of the business of talking to the modem is handled by *NComm*.



In a few seconds, the CONNECT message appears, showing that the two modems are communicating correctly. The BBS software asks me to press escape, to show that I am a human caller, not an automatic E-Mail system.

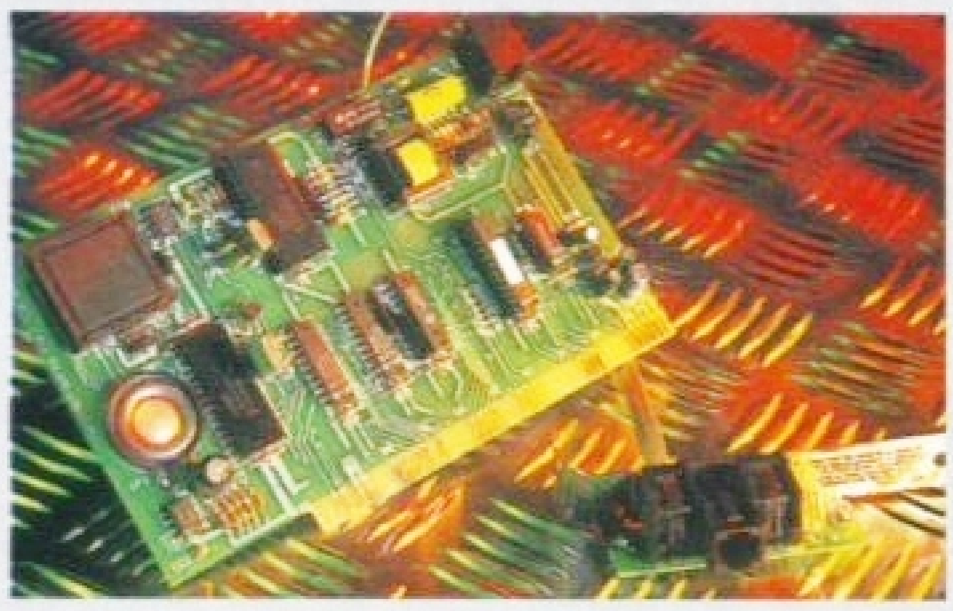


As this is the first time I've called this board, it asks me for a few details to confirm my identity. Always give your real details; giving a false name and number will probably lead to you being barred from the board.

SPEED MACHINES



The Rolls Royce of modems is without doubt the US Robotics Courier HST DS+, which is used on a huge number of Bulletin Boards around the country.



If you have got a big box Amiga such as the A2000, one option is the Supra 2400zi board, which fits into any Zorro II slot.

Buying a modem is like buying a car: the more you pay, the faster it goes. And the faster a modem goes, the quicker it can send and receive data and the less time you spend on the phone.

So that different makes of modems can communicate with each other, a series of standards (also called protocols) have been defined, with names such as V22, V22bis, V32 and V32bis. These are in ascending order of speed. A V22 modem can only send data at the rate of 2400 bits per second (that is approx 1/3 Kilobyte) per second, while a V32Bis modem can send data at 14,400 bits per second (approx 1 3/4 K). The faster protocols can also compress data as it's sent, further speeding up the process, although this depends on the type of data. New protocols (such as V32Terbo and V-Fast) will be available soon, but they have not yet been completely defined.

Fortunately, there are a good range of modems available, from the cheap to the very expensive. Check out the Supra 2400 (£74.99) or the Amstrad SM2400 from First Computer Centre. Or you could probably pick up a V22bis modem for around £40 secondhand, but make sure you test it before buying.

If you want a model that can handle the faster speeds, try the US Robotics Sportster (£249.99 from Phoenix) or the Supra V32Bis fax modem (£229 from Power). Supra have also recently released a slightly cut down version of their popular V32 bis Modem (The Supra 144LC, £154.99 from First Computer Centre). If you won't settle for anything but the best, you'll want the US Robotics HST DS+, which is the favourite modem for heavy usage such as setting up a BBS. It's expensive, but it is without doubt the best – including the new V32terbo protocol it will cost you £559.99 from First Computer Centre.

● Phoenix: 0532 350091, Power Computing: 0234 843388, First Computer Centre: 0532 319444.

WATCH YOUR TELEPHONE BILL

In order to show you how much using a modem will cost, this table shows how long it would take to receive a 339K file (which would fill just over a third of a floppy disk) using various types of modem. The approximate cost of receiving this file from a BBS both a local and a long distance phone call away is also included.

Speed[1]	Protocol[2]	Time[3]	COST (local)	COST (long distance)
2400	V22bis	25.00	£0.35	£1.49
9600	V32	6:30	£0.10	£0.40
14,400	V32bis	3:55	£0.10	£0.25

[1] Speed measured in bits per second, not counting data compression

[2] The standard name for the protocol used to transmit the data

[3] Time in minutes and seconds to receive the entire file

As you can see, having a faster modem can save you a considerable amount of money, especially if you are regularly calling long distance to get big files. If you are likely to be calling internationally, a fast modem is essential, because the faster protocols are also less susceptible to noisy phone lines.

The next thing you will need is a modem, which is the device for converting the digital information from your computer into a form that can be transferred down the telephone line. (See the box above called Speed Machines for details on the various types of modems available, but they all work in the same basic way.)

The digital data from your computer's serial port is transformed into a sound which is sent down the telephone line. The modem at the other end converts this back into a digital signal, and passes it to the other computer's serial port. This process is what gives modems their name: it's short for Modulator-Demodulator.

You also need a telephone line. Most modern modems plug directly into the telephone socket and have the green triangle approval mark, which means that they have passed a series of tests to ensure that they won't damage you or the telephone system.

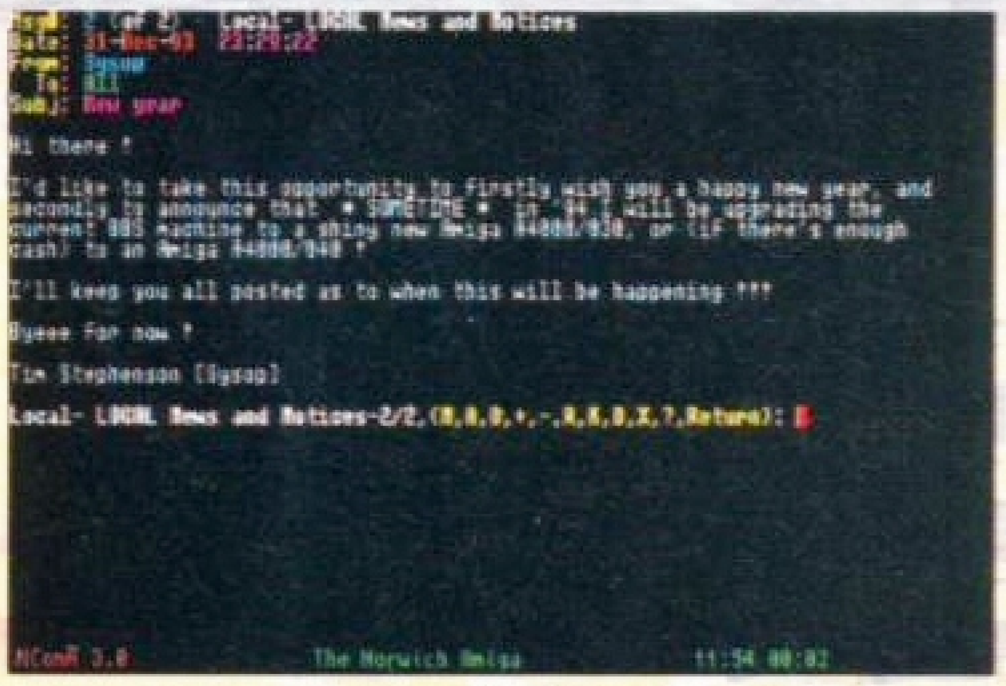
However, many modems have not undergone this process – see the box headed Seeking Approval for the legal implications of this. The modems are controlled by a series of commands (usually referred to as the Hayes command set), all of which begin with AT (short for attention). You shouldn't normally need to worry about this, because programs such as *NComm* will talk to the modem for you, making things much easier .

So you've got your modem, and your software is installed on your Amiga. What next? All over the country there are a large number of systems (called Bulletin Board Systems or BBS) which are connected to telephone lines purely for the purpose of allowing other users to call in and read messages and download files.

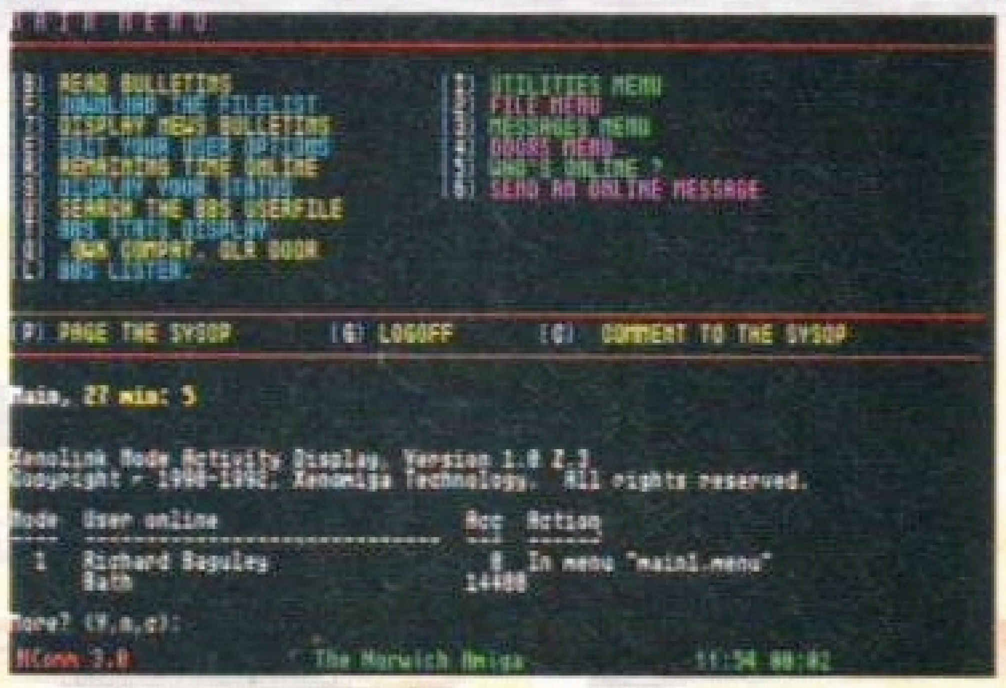
We've given you the numbers of six of the biggest (see the box headed Six top BBSs), but don't worry if you can't find one in your area. Call the nearest one to you and check the list of other BBS that most carry. Hopefully, you will find one in your dialling code which you can call without having to fork out a fortune on your telephone bill. Most Bulletin Boards belong to a worldwide electronic mail network called Fidonet, which allows the Bulletin Board to swap messages with any other member of the network. Therefore, you can send mail directly from your local Bulletin Board to another one on the other side of the world with a simple six digit address, such as 2:255/77. Fidonet also includes a large number of conferences (also called Echoes) on a mammoth range of subjects from Amigas to Zoology. Fidonet isn't alone, as there are several other networks such as AmigaNet (Amiga specific topics) and Worldnet (various topics).

It's undeniably true that the comms revolution is changing the way that computer users talk to each other and it's slowly, but surely, spreading into other areas as well. Within a few years, you will probably check your electronic postbox in the same way that you pick up the mail off the doormat today.

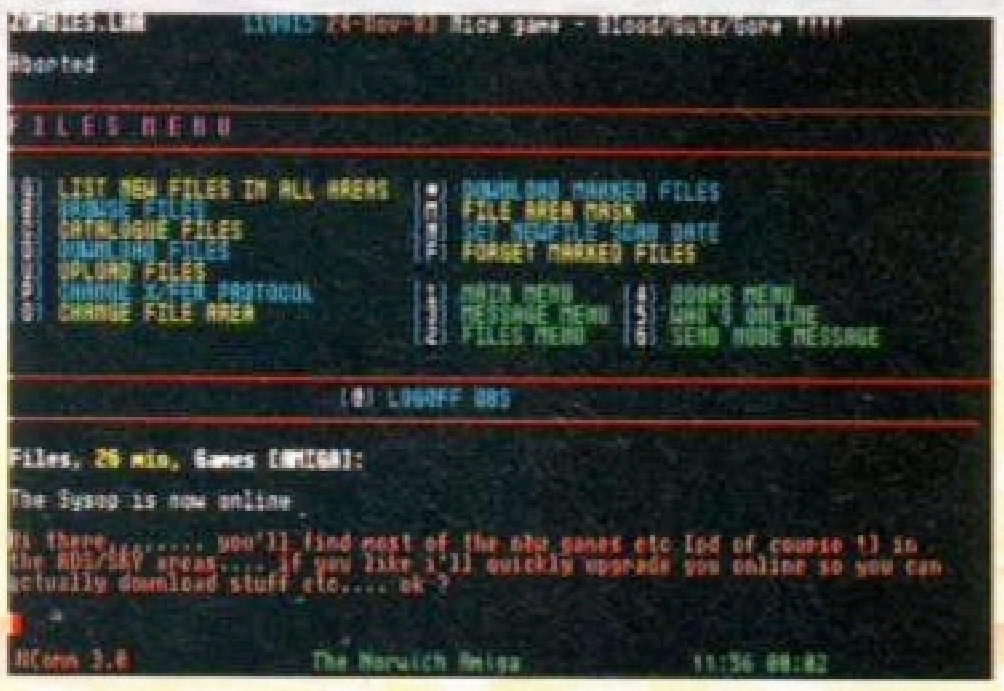
Comms is still in its infancy, but it's fast becoming a whole new medium.



Once you've entered your details, it's into the main part of the board, via a message from the SysOp (the person who runs the board). This is a message from the local area, where messages about this BBS are posted.



From the main menu, you can access all the other parts of the board (such as the message and the file menus) by pressing the appropriate key. I've just checked to see who is on line, but it's only me at the moment.



Pressing 2 takes you into the file menu. From here, you can see what files are available and download them (that is, transfer them to your machine). The SysOp has noticed I'm on line and has broken in for a chat.

SEEKING APPROVAL?



One of the most popular modems is Supra's V32bis Fax modem. But are you risking prosecution by plugging it into the telephone socket?

One aspect of comms that worries many new users is the approval of modems. Under the terms of the 1981 Telecommunications Act, it is an offence to connect a modem to the public telephone network unless it is BABT-approved. Telephone watchdog Oftel, say anybody prosecuted for this could face a significant fine. The law is intended to ensure that modems which don't work properly with the telephone network aren't connected to it, but the cost of this approval can be several thousand pounds. Supra have been selling low-cost fast modems for years, but these have not been approved.

However, Supra are now seek ing approval for their modems, although this will probably involve some redesigning, with a possible price increase. There are no plans for an upgrade for unapproved modems which have already been purchased.

COSTING THE EARTH?

Comms can be an expensive business. It's very easy to log on to a Bulletin Board and spend a lot of time looking around or chatting to other users. This can increase your phone bill considerably, especially if it's a long distance call you are making.

Most programs will produce a log file of your calls which will allow you to keep a tab on your calls, but it is a good idea to use a stopwatch or alarm clock to give you a quick indication of how long you have been on-line.

Over the past few months, British Telecom have run a series of advertisements, featuring world famous physicist Stephen Hawking, about how important communication is to the human race.

BT, who make an immense profit, have not seen fit to follow this up with a lowering in the cost of telephone calls in the UK, which are still amongst the highest in Western Europe. The only exception to this is in the Hull area, where subscribers to Kingston Telecom's service enjoy the benefit of very low-cost line installation and extremely cheap local calls. This means that there is a thriving Bulletin Board community in the area, and it's possible for systems such as Metnet Triangle to have 10 telephone lines running.

For the rest of us, however, getting a new line installed to set up a BBS will cost around £150, which scares most people off. If BT really want to get people using the phone, isn't it time for them to reassess their pricing structure for both installation and telephone use?

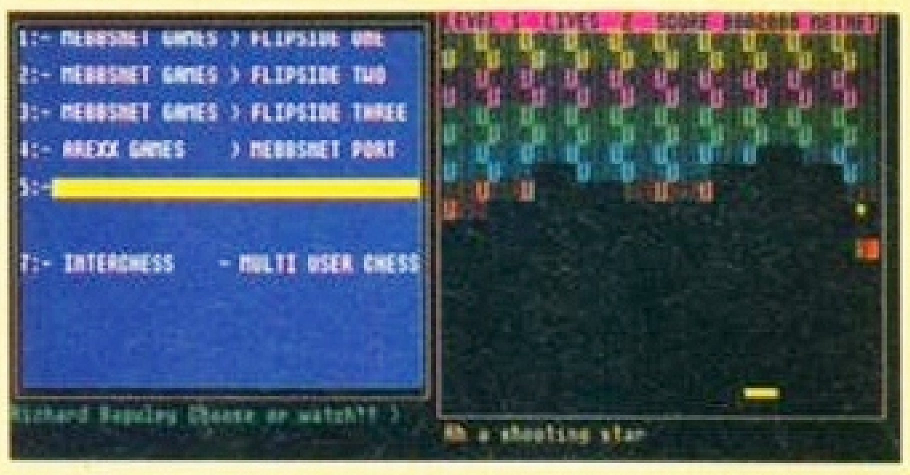
SIX TOP BBSs

In order to get you started in comms, here are the details for prominent Bulletin Boards around the UK.

1 – 01 for Amiga

071-377 1358

One of the biggest BBS in the UK, with a huge range of files on any number of topics.



You'll need a pretty fast modem to really appreciate Metnet's animated menus, but they certainly add something to the experience of being on line.

2 – Metnet Triangle

0482 473871

The BBS that proves it is possible to run 10 telephone lines off one Amiga. A vast number of files and excellent animated menus.

3 – Amiga Swopshop

081-986 5964

Official UK support BBS for Activa products such as *Real 3D* and *Mediapoint*. Covers all areas of Amiga use, but specialises in 3D graphics.

4 – 061 for Amiga

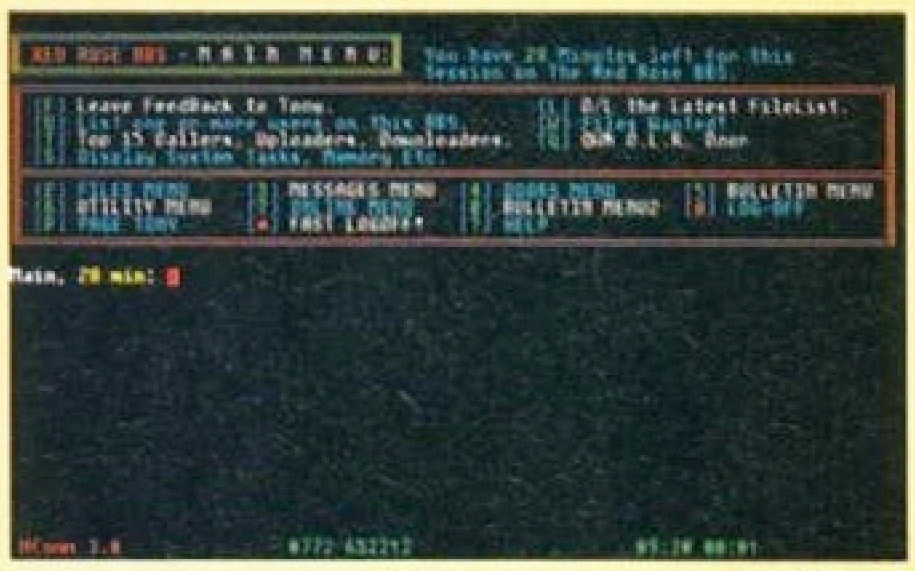
061-799 4922

Amiga-only, with a wide range of file areas and a large number of conferences.

5 – Burning Chrome

0428 727060

A distinct cyberpunk influence makes this BBS well worth checking out.



Red Rose BBS may not have flashy menus, but it's the home to a thriving community of Amiga users.

6 – Red Rose

0772 652212

A very popular BBS, with a wide range of E-Mail echoes.

THE 10 GOLDEN RULES OF COMMS

1 Don't be afraid to ask. If you are having a problem with a BBS, or aren't sure about how to get what you want, ask the SysOp.

2 Don't waffle. Remember that other people are paying for your messages to be carried around the world.

3 Calling a BBS is like visiting somebody's house; you wouldn't walk in, put your shoes on the sofa and complain about the wallpaper. Don't be unpleasant or vulgar.

4 Some people seem to think that it's amusing to try and put a virus infected file on to a BBS. It isn't big or clever, so don't.

5 Don't hang up the phone half way through a BBS session. Find the option for saying goodbye, otherwise you may crash the BBS.

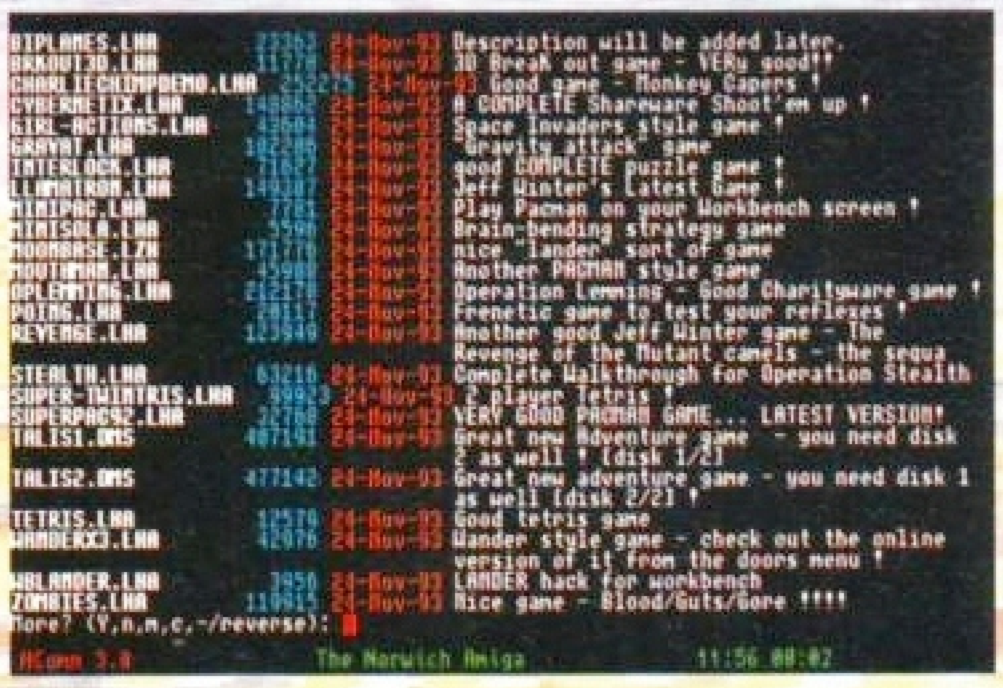
6 Check all files that you have downloaded with an up-to-date virus checker before using them.

7 Don't just download files. If you've got a file that is not on the BBS, upload it.

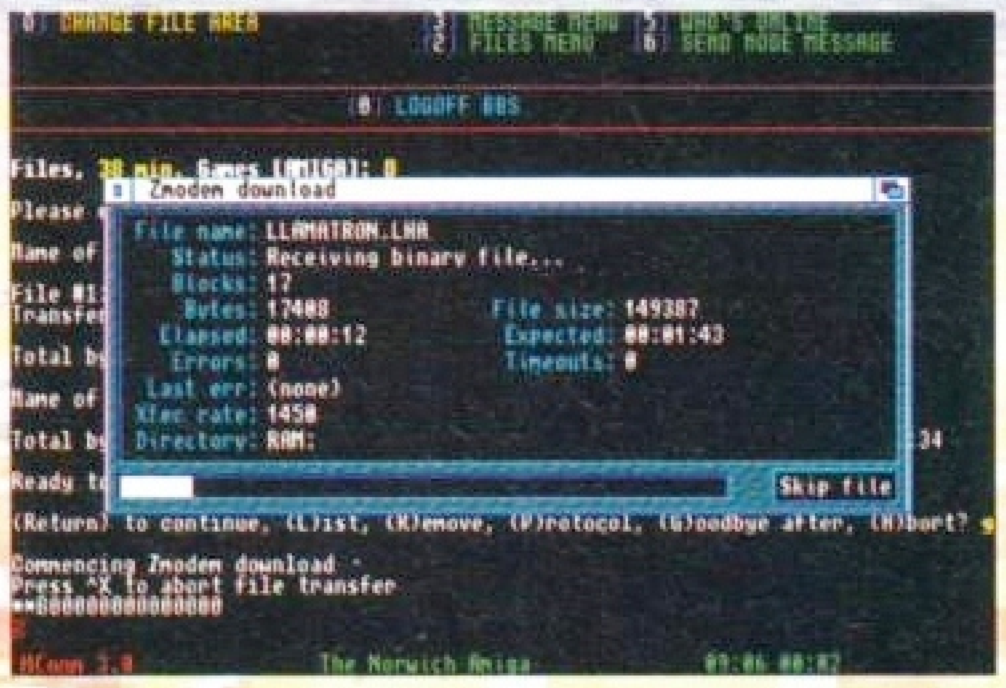
8 Call during off-peak hours, and tell other people in your house that you are using the telephone.

9 If you are regularly calling a BBS to read messages, investigate using an OLR (Off-Line Reader) to gather your messages quickly and allow you to read them without hogging the telephone.

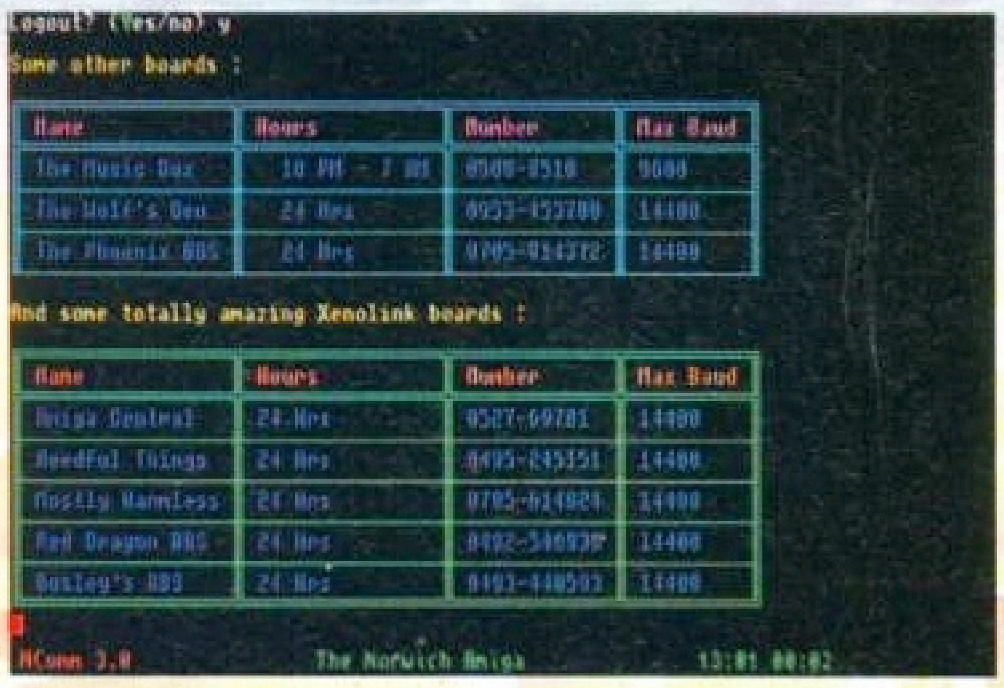
10 Always give your real details such as name, and so on when calling a BBS, and never try to get away with a false name.



Pressing C (for catalogue) from the file menu gives me a list of all the files in that section of the Bulletin Board. It's also possible to get a list of new files which have been uploaded since you last called.



I quite fancy a game of Jeff Minter's *LLamatron*, so all I do is press "D" for download, give the name of the file I want to download and it's transferred from the BBS on to my machine.



That's all for today, so pressing "0" logs me off the Bulletin Board. Before I go, it will give me a list of other Bulletin Boards in the area, so I can see who else I should call next...

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85Mb.	£524.95	£734.95	£1014.95	£499.95	£704.95	£964.95
[illegible]	£544.95	£759.95	£1029.95	£514.95	£724.95	£984.95
210Mb.	£704.95	£924.95	£1189.95	£684.95	£904.95	£1164.95

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130Mb.	£1019.95	£1219.95
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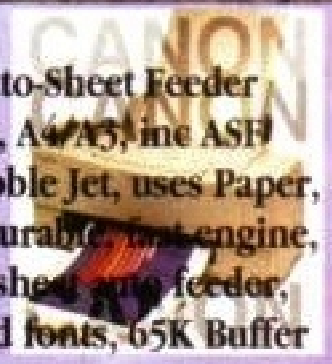
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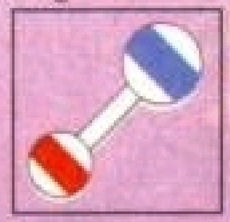
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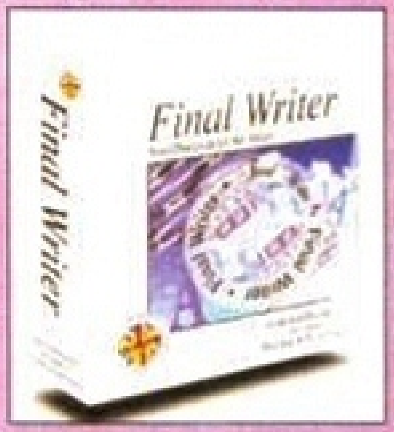
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Amos Professional Compiler	£24.95
New SAS Lattice C V6.3	£259.95
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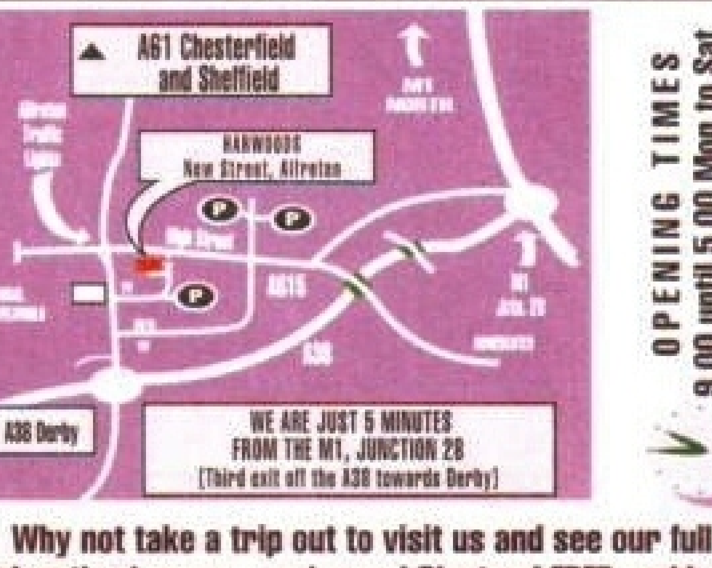
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SCREEN PLAY

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Once upon a time, we were all punters too, and every one of us has had a nasty experience with a duff game at some time or other.

We don't want that to happen to you, so each game we recieve has a whole host of tests to pass before it gets our ultimate accolade – the Amiga Format Gold.

We stick to four golden rules:

a) If a game isn't finished, then we won't review it.

b) If it's poor-quality, then we say so – no matter what the softies think of us.

c) We have never, and will never, review a game 'on-site'.

d) If we're forced to take sides, it will always be your side we take. Trust us – and we'll look after you.

IN THIS ISSUE...



RYDER CUP

Battle in The Belfry for golf's greatest trophy

INTRODUCING OUR PANEL OF EXPERT GAME REVIEWERS...

ROB MEAD



Out with the old and in with the new. That's what they say isn't it? So how come Rob's still here then? Because he's our beloved games ed - that's why. Rob's been Sorcering with some bloke called Simon this month but he doesn't like to talk about it.

CHRIS LLOYD



A peaceful new year is high on the wish list of many folk. Not so warmonger Chris, who has been waging a one man Campaign against all and sundry. Sadly, he's been transferred to Amiga Power. Still, you know what they say - an eye for an eye.

TIM SMITH



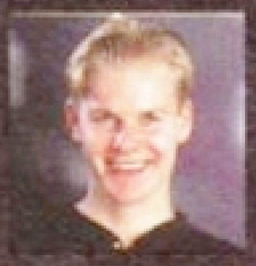
Tim's been wandering in and out of the office wearing some natty plus fours and a range of sweaters that would put Ronnie Corbett to shame. Mind, those spikey golf shoes haven't half made a mess of the carpet - holes everywhere.

JULIE TOLLEY



It seems that Jules is yet to recover from a hectic festive season. Only last week, she said she'd seen Goblins at the bottom of her garden. It's no wonder than that Arthur C Clarke keeps on phoning the office. It sure is a mysterious world.

STEPHEN BRADLEY



There is an harmonious atmosphere in the office after Bradley and Dyson's recent victory at badminton over the lads at Amiga Power. And after sweating it out on court, Steve has managed to find himself a lovely Cool Spot in the corner of the office.

BENEATH A STEEL SKY

We had planned to bring you a review of Revolution's new graphic adventure this month. But this product is still not complete. Be confident that the definitive review of the complete game will be in Amiga Format next month.

COMING AT

Check out the specs of what's coming next. Take a while to find out which disks will have style. And hey, don't go away, let Rob Mead have his say about what's on the way...

STAY INFORMED!

Our up-to-the-minute listing of forthcoming releases

FEBRUARY

Title	Publisher	Description
Alien Breed/Qwak CD^{32}	Team 17	Two brilliant games for the price of one.
Arcade Pool	Team 17	More ball bashing fun than *Jimmy White* (ooer).
Bash Street Kids	Alternative	Comic strip heroes create electronic mayhem.
Batman Returns	Gametek	Oft-delayed film licence goes straight to budget.
Battle Isle 2 AGA	Kompart	Teutonic war-game action from Blue Byte.
Battletoads	Mindscape	The warring warty ones are still on their way.
Beavers CD^{32}	Grandslam	Long-toothed platform heroes get CD^{32} release.
Blue and the Grey	Impressions	Relive the swinging 1860s with this war game.
Champ Manager Collection	Domark	Footy management compilation.
Chaos Engine CD^{32}	Renegade	Bitmap Brothers' mechanical shoot-em-up.
Cyberspace	Empire	Sci-fi adventure game.
Darkmere	Core Design	Isometric RPG starring Ebryn the Ever-Ready.
Darkstone	Core Design	Top-down medieval arcade/RPG adventure.
Donk CD^{32}	Supervision	Didn't this game used to be called Dong?
Dreamweb	Empire	Top-down cyberpunk adventure.
Enemy Unknown	Microprose	Close encounters of the alien kind.
Fly Harder	Krisalis	Straight to budget shoot-em-up game.
Genesis (prov title) CD^{32}	Flair	Phil Collins searches for his missing toupee.
HB Animation Workshop	Empire	Create your own cutesy cartoons.
Humans 1 & 2 CD^{32}	Gametek	Two prehistoric platforming puzzlers.
Legacy of Sorasil	Gremlin	Isometric medieval role-playing game.
Lionheart CD^{32}	Thalion	Hack 'n' slash fun from Germany.
Liverpool CD^{32}	Grandslam	Second footy to make it on to CD^{32}.
Man Utd Premier League	Krisalis	More Mancy footy antics from Krisalis.
Monopoly	Supervision	Electronic version of popular board game.
Nick Faldo's Golf CD^{32}	Grandslam	Format Gold winning golf challenge goes 32-bit.
No Second Prize CD^{32}	Thalion	Slick 3D motorbike racing game.
Out to Lunch	Mindscape	Pierre Le Chef cooks up a culinary storm.
Project X/F17 Challenge CD^{32}	Team 17	Space shooter and racing game on one CD.
Rise of the Robots	Mirage	Futuristic beat-em-up by ex-Bitmaps.
Sabre Team CD^{32}	Krisalis	Isometric shoot-em-up based on the SAS.
Surf Ninjas	Flair	Licence version of the forthcoming movie.
Ultimate Body Blows CD^{32}	Team 17	All their previous beat-em-ups in one.
Uridium 2 CD^{32}	Renegade	Braybrook's superb shoot-em-up sequel.
Winter Olympics	US Gold	Official licence of the world's snowy sports.
Winter Super Sports CD^{32}	Flair	More skiing, skating and skeet-shooting.
Zool 2 CD^{32}	Gremlin	The world's second best platformer on CD^{32}.
Zool 2 AGA	Gremlin	The world's greatest platformer goes dayglo.

MARCH

Title	Publisher	Description
A320: Approach Trainer	Thalion	Drop like a stone on to your favourite airports.
Ambermoon	Thalion	Long-deleted sequel to acclaimed isometric RPG.
Benefactor	Psygnosis	Action-packed platformer from Digital Illusions.
Crash Dummies	Virgin	It's like smacking your head against a brick wall.
Detroit	Impressions	Do a Henry Ford and build your own car empire.
Diggers CD^{32}	Millennium	Format Gold winner emerges from the CD^{32} bundle.
Dracula	Psygnosis	Winona Ryder in Amiga debut shocker.
Elfmania	Renegade	Prime contender for Mortal Kombat's crown.
Fire and Ice CD^{32}	Renegade	Re-written platforming classic from Graftgold.
Global Effect CD^{32}	Millennium	Toby Simpson's classic god-game.
Robinson's Requiem	Daze	Space RPG from Ishar programmers, Silmarils.
Speedball 2 CD^{32}	Renegade	Bloodthirsty rollerball action.
Starlord	Microprose	Civilization heads for the stars.

APRIL

Title	Publisher	Description
Brian the Lion	Psygnosis	Cutesy platform game.
Flight of the Amazon Queen	Renegade	Antipodean graphic adventure.
G2 (prov title)	Psygnosis	First-person space adventure.
Ishar 3	Daze	More RPG action from the land of Kendoria.
James Pond 3 AGA, CD^{32}	Millennium	Pond is back... and this time he's wetter than ever.
TFX AGA, CD^{32}	Ocean	Graphically stunning flight sim.

SEVENTH HEAVEN

Grandslam join the classic battle between good and evil with their latest RPG, *The Seventh Sword of Mendor.*

The land of Grymordia has been divided into two unequal halves. Arcurann is ruled by seven peace-loving princes and Wonghar is controlled by the war-like Medric. Until now, Arcurann has been protected from Medric's evil advances by the magical properties of the seven swords of Mendor, but when one goes missing, the land of Grymordia is plunged into darkness. You have to gather together seven variously-skilled adventurers and solve a series of complicated quests, before retrieving the missing sword and defeating Medric's malevolent forces.



Seventh Sword features both human and Amiga-controlled characters who can help you in your quest.

With 64 on-screen colours, 71,000 different screens, digitised graphics and a host of *Dungeon Master*-style locations, *Seventh Sword* looks like being a massive and highly-atmospheric role-playing adventure. The game goes on sale in March, price £29.99. An enhanced AGA version will also be available. Grandslam can be contacted on 081-680 7044 if you need any more details.

MENACING GOOD FUN

With over one million fan club members, mischievous anti-heroes Dennis and Gnasher are the most enduring of all comic book characters. Now Alternative Software are hoping to cash in on the pair's popularity with an isometric adventure game set in Beanotown.

Four of Dennis' friends have mysteriously disappeared and it's your job to find them before your dad catches up with you. The only problem is Wimpy Walter and his gang of Softies keep getting in your way, so it's just as well Minnie the Minx, Roger the Dodger and Rasher – your pet pig – are there to help. You also have an astounding array of schoolboy weaponry such as catapults and stink bombs at your disposal.



Dennis and Gnasher have been terrorising the inhabitants of Beanotown for the last 55 years, now it's your turn to do the same.

With over 3Mb of graphics based on the pages of the Beano, *Dennis and Gnasher* looks like being a rollicking adventure. The game is available now, price £24.99. You can phone Alternative Software on 0977 797777 if you want to know more.

MINDSCAPE GO MARIO MAD

What on earth are Mindscape up to? Apparently they've stuck the fat little plumber from Nintendo in a slick new edutainment game for the Amiga.

Aimed at kids aged seven years and up, *Mario is Missing* is an arcade adventure based on the skills required by the National Curriculum for Geography. The aim of the game is to search for a series of exotic 2D and 3D locations to find the missing Mario and his evil captor Bowser. As children make their way around the game world they learn to map read and follow compass directions.



The fat plumbers from Nintendo head for the North Pole and discover the evil Bowser's lair in the new edutainment game *Mario is Missing.*

Already endorsed by leading educationalists, *Mario is Missing* combines all the fun elements of Amiga gaming with a more serious and informative educational message. *Mario is Missing* goes on sale shortly, price £29.99. Phone Mindscape on 0444 246333 if you want to know more.

TRACTIONS

ONCE MORE UNTO THE BREACH

Strategy specialists Impressions are finally releasing a sequel to the highly-acclaimed *Breach 2* in March.

The new title is imaginatively called *Breach 3* and places you in charge of a squad of nine space marines who embark on an all–out war against a series of human or Amiga–controlled opponents over five different campaigns. Each marine can be assigned duties individually or collectively to achieve a series of given objectives.



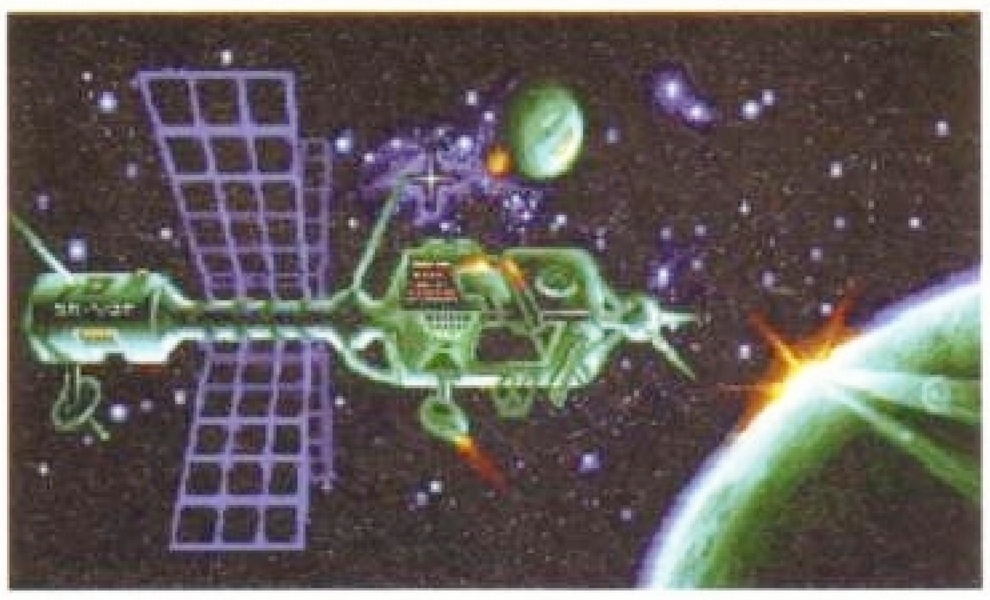
Get your own back on those alien warmongers with a spot of arcade strategy action in *Breach 3*.

Using many of the features of the *Rules of Engagement 2* game engine, Breach 3 features a much improved control system, a scenario editor for creating your own missions and superb graphics. With its heavy emphasis on arcade and strategy elements, *Breach 3* rwhich eally could be *Cannon Fodder*'s big brother is priced at £29.99. Impressions can be contacted on 071–351 2133.

REUNION

Grandslam are launching themselves into deep space with their latest adventure/strategy game *Reunion* which should be on sale shortly.

Reunion follows the fortunes of a bunch of colonists who flee the Earth following a mysterious rebel uprising. Unfortunately their craft is damaged by space debris on take–off and the colonists are soon forced to abandon ship.



Like *Maelstrom, Reunion* places you in control of a bunch of colonists desperate to survive the unfriendly depths of space.

You play the President of the so-called New Earth whose task is to take responsibility for the survival of the colonists and eventually help them return to Earth and uncover the causes of the insurrection which forced them to leave in the first place.

The action takes place chiefly from the control room of your spaceship where you make the decisions to colonise new planets, trade or war with alien races and manage your colony's resources. *Reunion* is costs £29.99. Grandslam can be contacted on 081–680 7044 for further *Reunion* information.

K240

Gremlin are spearheading their 1994 games release schedule with the sequel to highly-acclaimed god game *Utopia*.

After years of galactic expansionism, the Terran Empire is starting to come apart at the seams, ravaged by minor wars and exhausted resources. The Empire's only hope lies in a field of mineral–rich asteroids called the Larger Magellan Cloud. You play the administrator of *K240*, a mining operation on the Cloud's farthest edge.



Spaceships, missiles and asteroids are yours to control in *K240*, the latest installment in the *Utopia* saga.

Like *Utopia, K240* enables you to control the economic development of your colony through the judicious construction of buildings and by exploring further asteroids. However, the new game features far more combat elements than its predecessor with over eight alien races vying for the same mineral resources and fleets of spaceships for you to build and control. *K240* is released soon, price £29.99. Gremlin can be contacted on 0742 753423.

ZEEWOLF TAKES OVER THE ASYLUM

Newcomers Asylum Software – headed by former *Amiga Format* inmates Bob Wade and Andy Smith – are set to launch their first Amiga-based game, *Zeewolf*, in mid-1994.

Zeewolf is a 3D helicopter shoot–em–up featuring 32 spine–tingling, missions against a wide variety of remarkably evil and unpleasant opponents. Chief programmer Andy Wilton has incorporated more than ten different vehicle types into the game, including gunboats, personnel carriers and amphibious tanks. There are also some truly enormous sprites such as aircraft carriers and power stations for you to marvel at. Although Andy Wilton spent three months writing the 3D polygon routines alone, they are not Asylum's prime consideration: "Maximum playability is what we're after," says Andy.



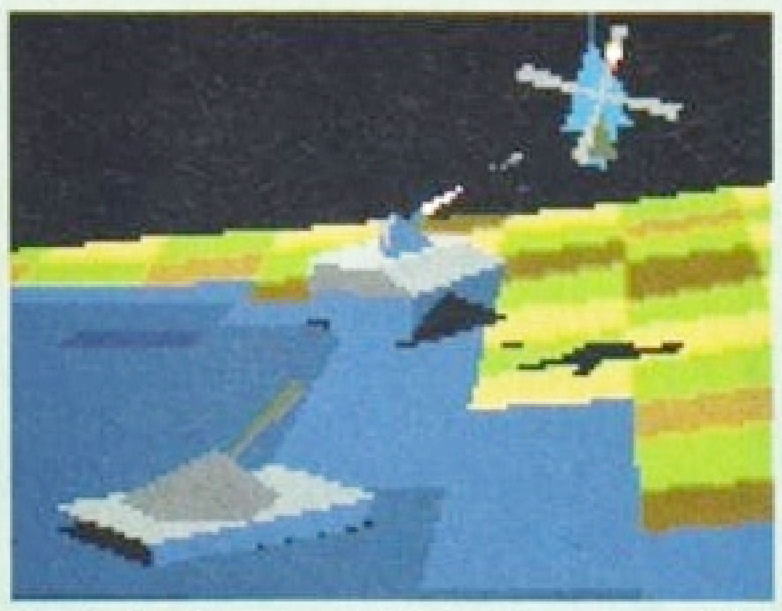
An enemy weapons warehouse takes a direct hit in *Zeewolf*, the exciting new helicopter shoot-em-up.



Sometimes the only way to move around your forces is by picking them up.

To this end, he has invested considerable time and effort into making the game as slick and as fast as possible, so the whole thing zips along at a really frenetic pace.

Impressively, the mouse–controlled helicopter in *Zeewolf* handles just like the real thing. It hovers above the ground of its own accord, and you just have to maintain thrust and keep tabs on your limited weaponry. The game also has plenty of neat touches, such as the way you can hoist friendly tanks into the air and cause plumes of spray by machine-gunning the sea.



Your helicopter comes under fire from an amphibious tank. Time to launch those homing missiles.

Zeewolf is being programmed to run on all 1Mb Amigas and will come on one disk only, so there's no tedious disk-accessing or swapping. *Zeewolf* should go on sale around June and although a price has yet to be fixed, it should cost about £30. Watch this space for more details. Asylum can be contacted on 0225 428494.

NAUGHTY BUT NICE

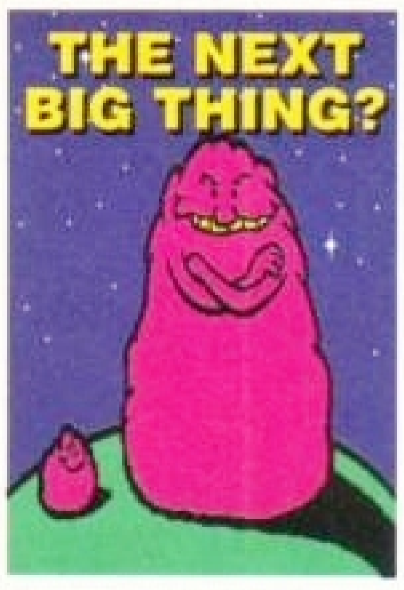


World One of *Naughty Ones* is full of all kinds of nasties including flying robots and ball–hurling end–of–level meanies.

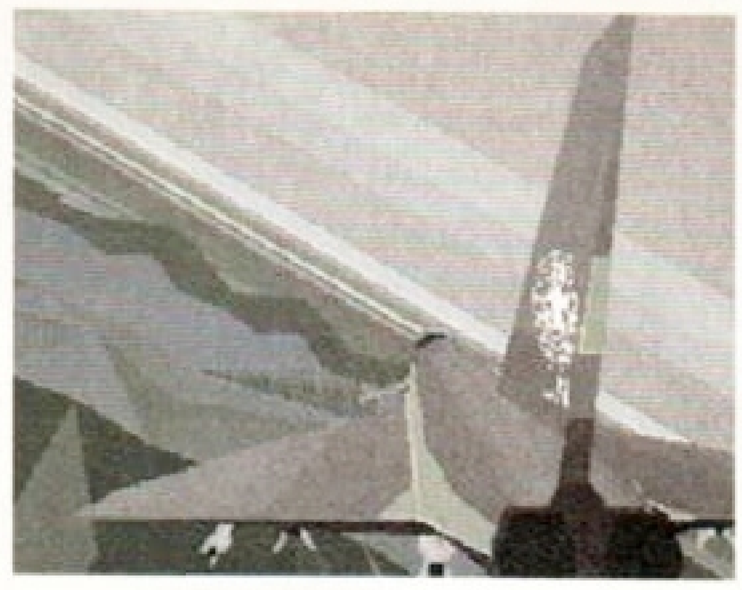
Kompart follow up the astounding success of *The Settlers* with a cutesy platform game from Danish programmers Interactivision.

Naughty Ones features 50 levels of puzzles, baddies and collectables spread over five themed worlds: Mad Mechanics, Crazy Clocks, Furious Fire, Red Russians and Evil Egypt.

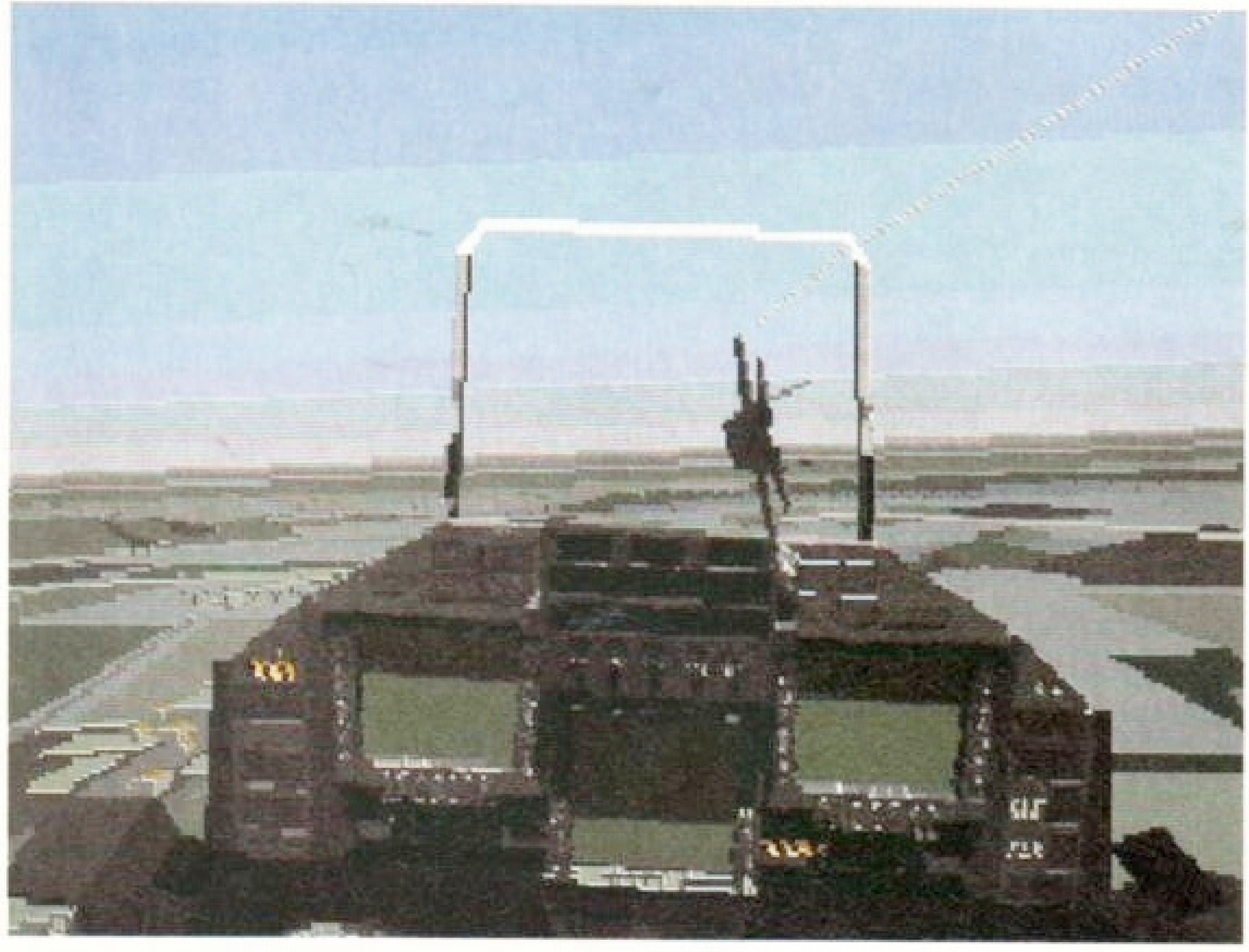
The aim of the game is to guide your little hero around each level, scoring as many points as possible. To keep things interesting, your character has all kinds of special abilities and there's a nifty two–player option which enables you and a pal to compete against each other on the same screen. *Naughty Ones* will be available in both standard and AGA versions from mid-March, price £25.99. UK distributors Kompart can be contacted on 0727 868005.



TFX AND INFERNO



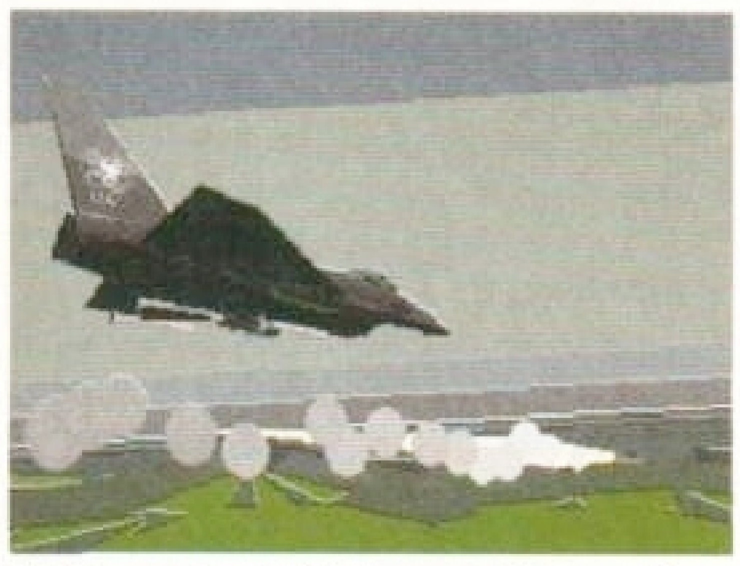
A new flight sim, fluffy white clouds, Alien Sex Fiend, a man called Hollywood, and an artist from *Judge Dredd*... how does all of this come together? Tim Smith makes the connections.



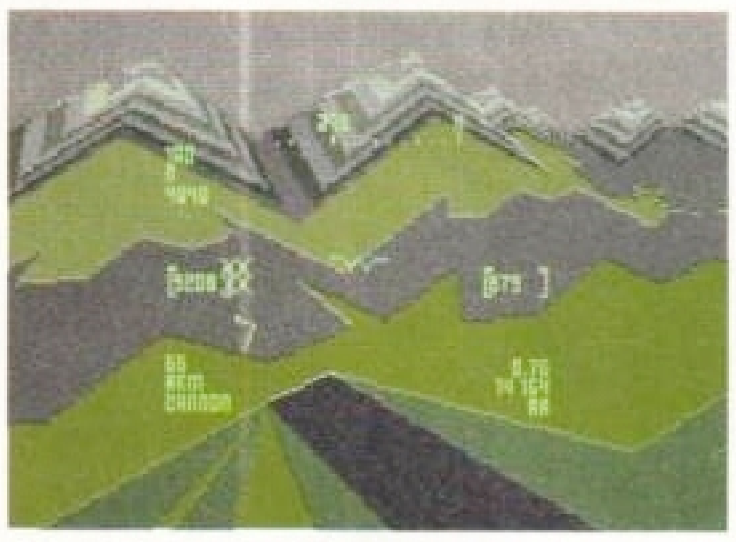
TFX has already been a big success on the PC, and if it takes full advantage of the incredible capabilities of CD^{32} and the A1200 it could do equally well on the Amiga.

Boy, oh boy are we about to be given a treat! We are about to be in receipt of an aerial combat outing that, if the previews are to be believed, will knock the spots of all-comers. Well you're in for a treat if you own an A1200 or a CD^{32}. We're talking about *TFX (Tactical Fighter eXperiment)* from that epic combination of Ocean and Digital Image Design (DID).

The specifications for *TFX* are stunning. Imagine loosing off a laser–guided missile and then being able to follow it on camera. Imagine being able to turn around in the cockpit of your virtual aircraft, I mean really turn your computerised head around. Imagine being able to fly through clouds that don't suddenly turn into dull white pixelated



***TFX* has a huge play area and some absolutely stunning graphics effects.**



Attention to detail promises to be one of the great strengths of *TFX*.

sheets – *TFX*'s clouds are fluffy and foggy. There is none of this jerky front screen to back screen to left screen switching that leaves you feeling jet lagged and depressed.

It all sounds impressive, but we've all seen impressive games that don't cut the mustard when it comes to playability. So what of the gameplay? According to DID's managing director, Martin Kenwright: "We've tried to combine the best elements of arcade-style action with realistic (aircraft) simulation".

There's plenty of area in which to play as well. DID managed to write more than five per cent of the planet Earth (that's seven million square kilometres worth of Ordnance Survey maps and files) into the game to complement the 3D game engine.

TFX has already been a big hit on the PC, where you'd need a top of the range 486 to scratch the surface. The ability of CD^{32} to convert the graphics on the fly, combined with its 32–bit processor, custom chips and AGA graphics could make *TFX* one of the Amiga's best games of the year.

" We've tried to combine the best of arcade action with realistic flight simulation. "

And Mr Kenwright makes bold claims for his baby and for the work that went into it: "It's like film production – people for graphics, people for sound, full-time coders, soon game credits will roll off like in a Lucasfilm movie." Sounds impressive, so let's hope that that *TFX* lives up to its promise.

Not happy merely to ride with a terrestrial combat game, DID and partners Ocean, have also put their backs into the mutated child of *Epic*. Called *Inferno*, this game uses the skills of graphic artists (and *Judge Dredd* monthly crayon–wielder) Shaun Philips and also features the strains of 80s goth–popsters, *Alien Sex Fiend* who provide the background tunes.

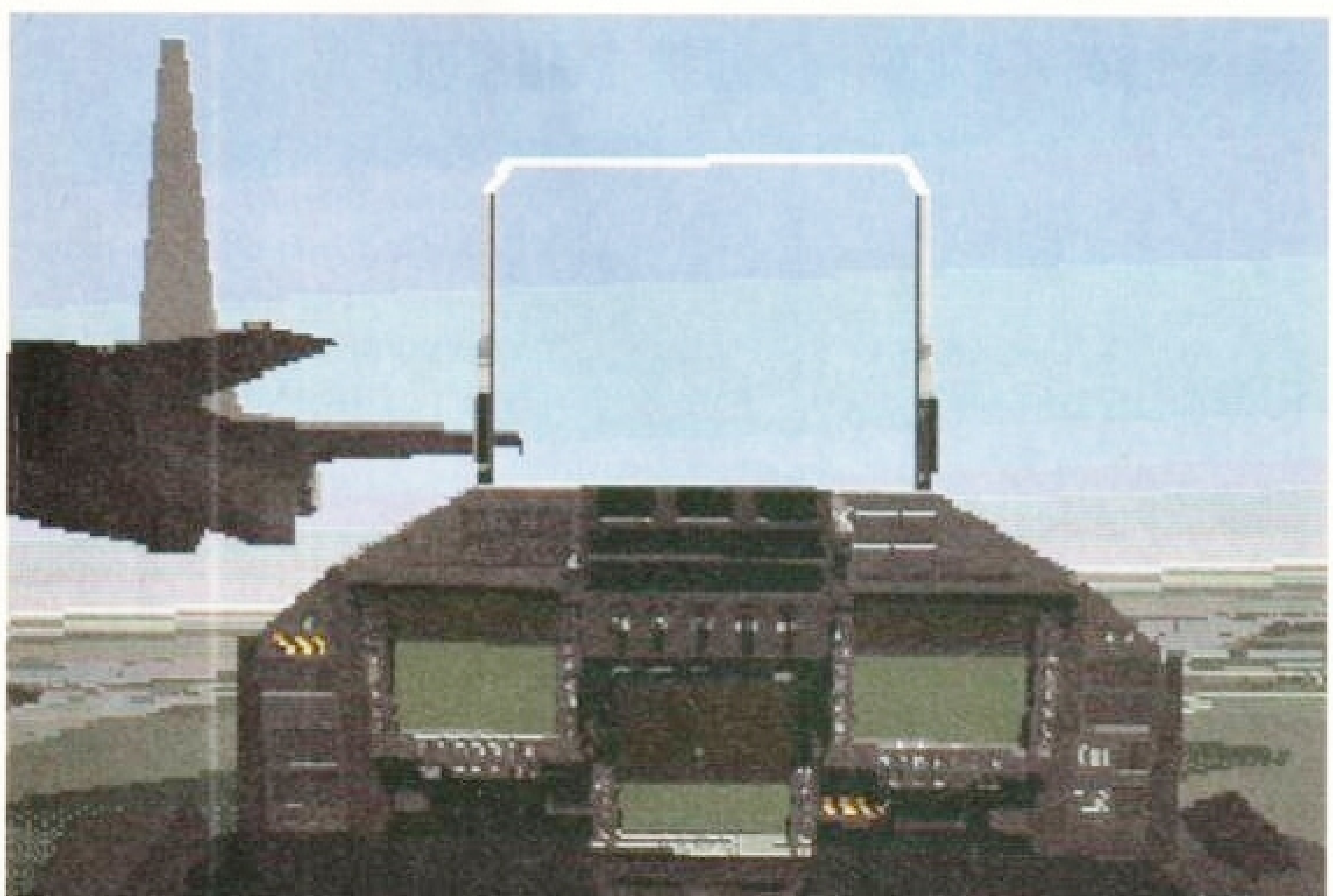
Although *Inferno*'s genesis was as a sequel to the disappointing but nevertheless ambitious, *Epic*, it has grown up since then. Using the 3D graphics for which DID are so rightly renowned, it is the brainchild of the made–for–fame, Shaun Hollywood.

Inferno features 130 missions based around your character, a pilot torn between the opposing powers of good and evil. According to Hollywood: "I wasn't trying to create a film–like game with *Inferno* – it just turned out that way".

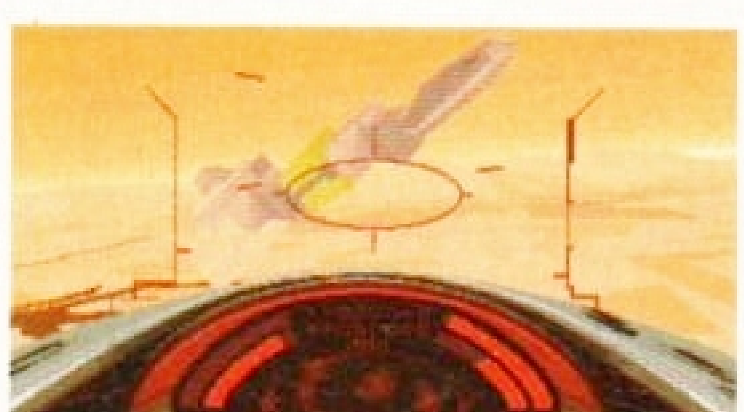
Once again, early glances at the sumptuous graphics provide a nice warm feeling at the base of the games–sensitive polyps that nest at the brain stem of most decent human beings, especially because the images (created with *3D Studio* on the PC) should be enhanced and glorified by the technology of the CD^{32}.

Now all we have to hope for is that the people at Ocean and DID haven't concentrated so much on graphics and sound that they have forgotten that what really makes a great game is great gameplay.

Keep your eyes out for the full and informed reviews of *TFX* and *Inferno* in *Amiga Format* soon.



Everything about *TFX* sounds and looks brilliant, but the real test of how good a game it is lies in the gameplay. And from what we've seen there's plenty of that.



***Inferno* features 130 missions, and promises to be graphically gorgeous.**

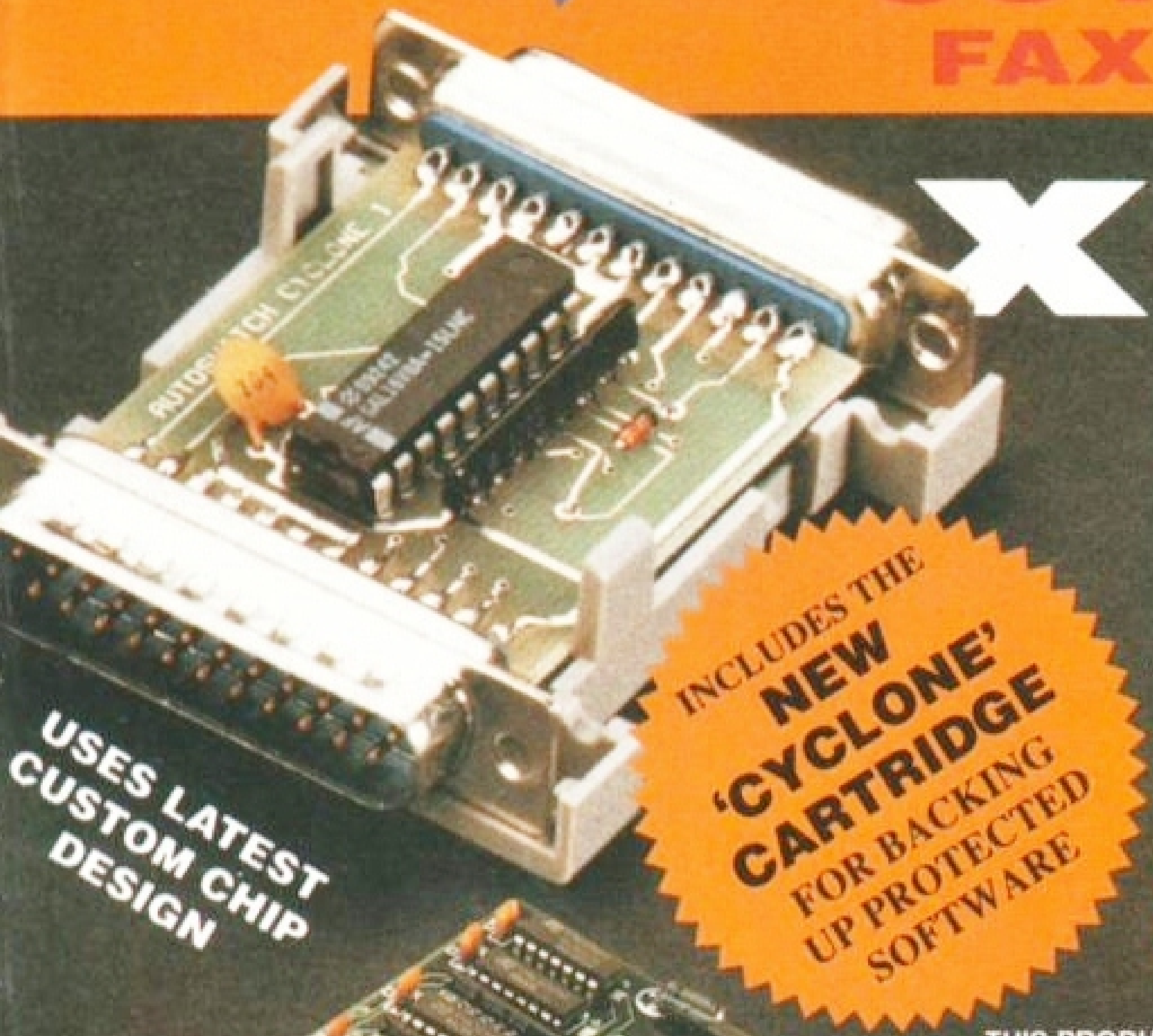
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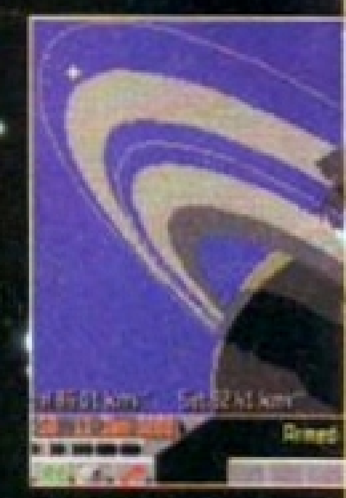
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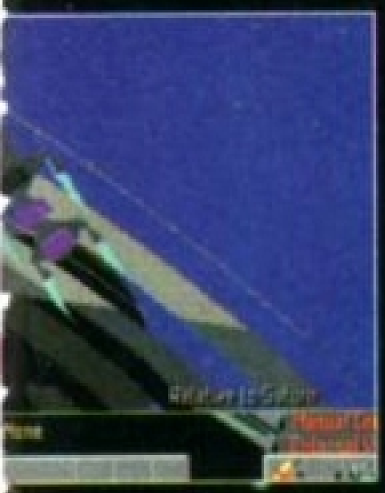
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PC REVIEW

9/10

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WIN! AN AMIGA CD32 AND A SONY TV

What do you get, then? An Amiga CD^{32}, a super Sony telly and a CD copy of both *Zool 1* and *Zool 2*, that's what, you lucky thing!

Plus: five Zool 2 T-shirts for runners-up



Gremlin's super-fast, creatively-colourful mega-popular blasting platformer, *Zool*, has burst on to the scene as a new, improved version 2. And, if you hadn't noticed by now, we here at *Amiga Format* think it's not at all bad. In fact, in last month's issue it scored a massive *Amiga Format* Gold score of 93 per cent!

Now, because Gremlin don't want you to forget that fact, and because *Zool 1* is out on CD^{32} with *Zool 2* to follow soon, they've given us an Amiga CD^{32}, a Sony TV and a copy of each of the games to give away to the lucky platform-loving person who wins this great competition.

With more and more games out on CD format, Commodore's powerful games machine can give you endless hours of button-pressing fun. And it's no ordinary TV screen you will get to see Zool, Zoon, Krool and Zooz on – Sony's M-series TV has a 21-inch tube, Hi Black Trinitron for improved contrast and reduced reflection, and an audio output of four watts!

The questions are not hard, so get your entries in quick and you soon could have the coolest games-playing set-up in town.

What you have to do

Answer the following three questions, putting the letters to the correct answers on the back of a postcard or a sealed envelope, and including your name and address and send it to:

Zool's Cool Comp, Amiga Format,
Future Publishing, 30 Monmouth Street,
Bath, Avon BA1 2BW.

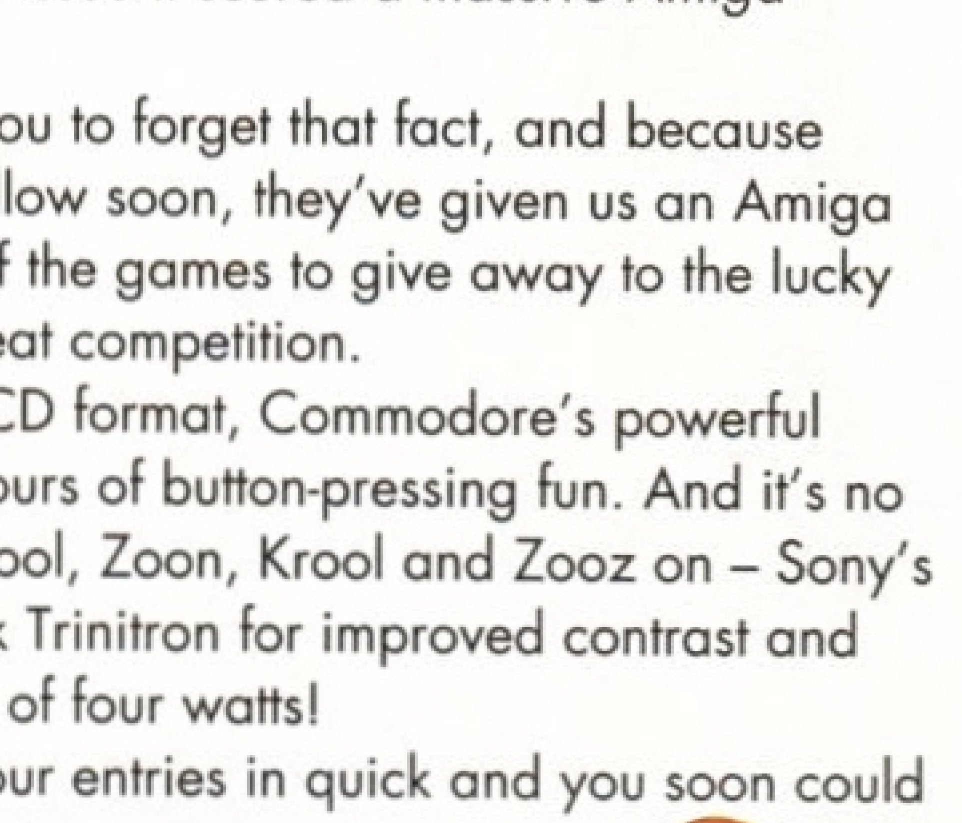
Entries must be in by 1 March 1994.

1 In *Zool 2*, Zool has a female companion to help him fight his way through various strange worlds in order to beat Mental Block. What is she called?
a) Zoom
b) Mooz
c) Zooz

2 What is the name of Zool's other arch enemy?
a) Kruul
b) Krool
c) Kreel

3 What is their two-headed pet dog called?
a) Zoon
b) Zoop
c) Zuup





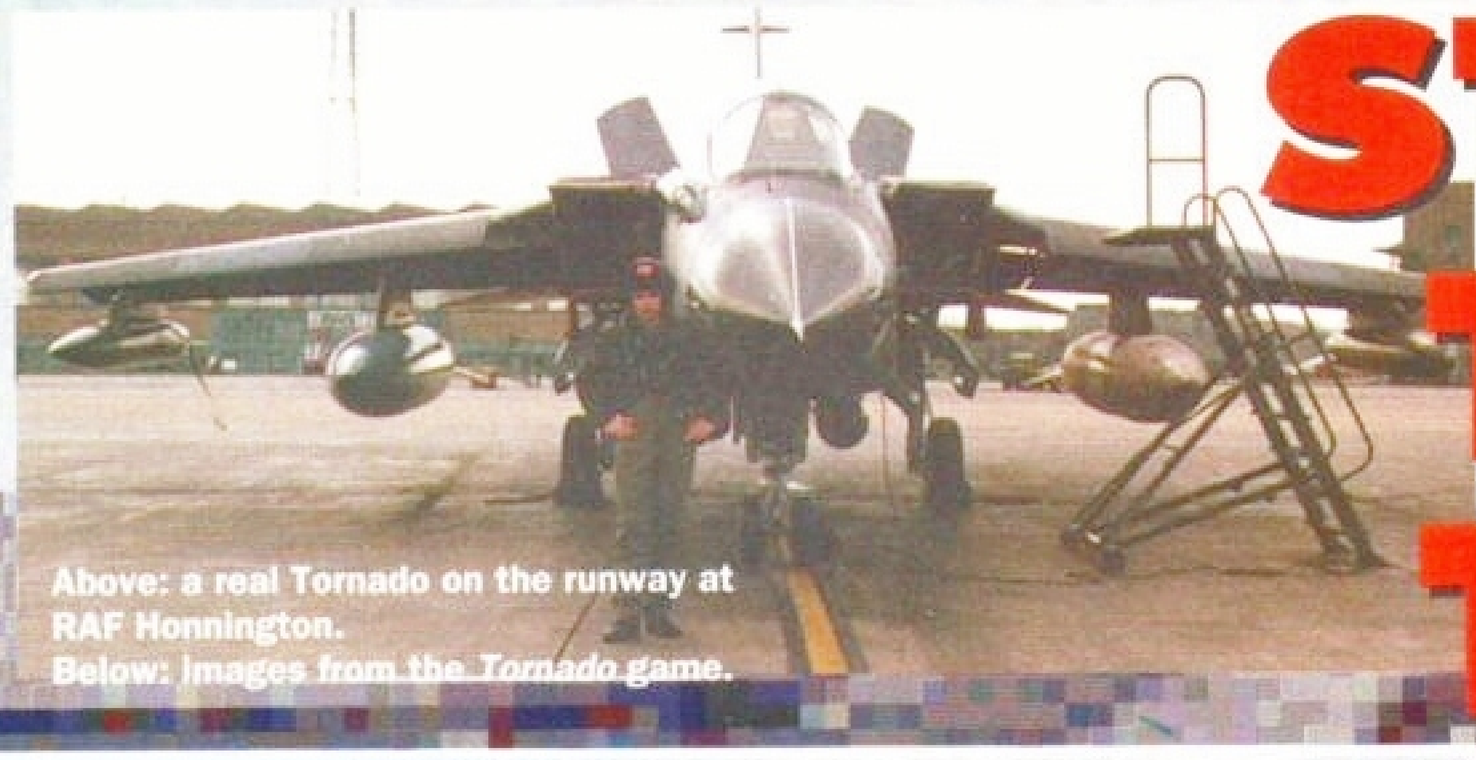
Runner-up prizes

If you don't win first prize of a CD^{32} and a Sony TV, then you could be one of five runners-up who will receive a zany *Zool 2* T-shirt.

The Rules

1. No employee of Future Publishing or Gremlin may enter.
2. All entries must reach *Amiga Format* by 1 March 1994.
3. The winner and runners up will be decided by Amiga Format and the judge's decision is final.
4. No cash or alternative prizes can be offered.

STORMING THROUGH THE SKIES



Above: a real Tornado on the runway at RAF Honnington.
Below: images from the *Tornado* game.







Paul Monaf visits RAF Honnington to find out what flying a Tornado is really like by taking a ride in an air force training simulator.

Altitude 200 feet, speed 600 knots, Terrain Hugging system on! Doesn't mean much, does it? Spend a day at RAF Honnington, home to 13 Tornados, and the words will slide off your tongue. For many hours I had sat at my Amiga playing at being pilot with Digital Integration's flight sim *Tornado*, but that was nothing – now I was in for the ride of my life.

I was about to test the ultimate computer flight sim – the three million pound Tornado flight crew simulator. Before I was let loose on the hardware I spent over an hour in pre–flight training, kitted out in a flight suit, G suit, life vest and the rest of the gear.

Flight Lieutenant Mike Smith was my instructor for the day and he immediately strapped me into the Weapons Officer's seat. Now I know how Tom Cruise felt when he was about to go into battle in *Top Gun*! As the two monstrous engines wound up to full power, my senses dissolved and I was convinced that it was not a large box I was sitting in, but the cockpit of a real Tornado ready and waiting to take off. Flt Lt Smith released the breaks, the craft lurched forward, the tower gave us clearance and we had lift off!

With the airframe vibrating, the simulator climbed to a cruising altitude of 20 kilometres which felt no worse than a holiday flight only a bit more turbulent. Flt Lt Smith opened the throttles and swept back the wings which made the simulator judder. The mild turbulence grew into buffeting as the simulated speed approached supersonic, then reduced into a comforting rocking ride.

Without warning, the simulator dropped out of supersonic mode and lurched left forcing me tighter into the ejection seat's harness – this would make an excellent fairground ride. Then it threw us to the right, dived, turned and climbed. With the cabin temperature rising and a bad taste in my oxygen mask, I clutched the sick bag close to my chest. I learnt later that all that ducking and diving was the result of the pilot putting the simulator into a power dive to reach a ride height of 200 feet to utilise the Tornado's unique Terrain Hugging system and that if I had dared to open my eyes I would have seen some fantastic scenery generated by the simulator's visual system.

Then I took my turn in the front chair. This baby is fast enough to out run a SAM I and was ready to use it! But I soon fell back to the ground with a bump when I stalled the simulator on take off. Well, all I had to do was hit 140 knots, pull back on the stick, raise both flaps and the undercarriage, reach 200 feet, engage autothrottle and autopilot and I would then be flying! The problem was that every time I made what I thought was a slight input (pull back, push forward or from side-to-side) on the stick, the simulator would violently jerk in the direction I was trying to point the nose and all hell would break loose. However, after adjusting my grip on the ultra–sensitive, but heavy, stick it was not long before the simulator was airborne

Absolutely amazing. Imagine the best virtual reality game you have been on (those who haven't take my word – the experience is thousands of times better than in your wildest dreams) and then some. With the Terrain Hugging system engaged, which allows the simulator to fly at 200 feet over every terrain, I ducked for cover as it rose and fell to follow the contours of the range of hills beneath.

This was an experience my body will never let me forget, I left RAF Honnington wondering how Digital Integration's new *Tornado* flight–sim game would compare with the real (well real simulated) thing. Turn the page to find out...



Ready to take a Tornado for a spin at RAF Honnington.



Here we are in the *Tornado* cockpit trundling along on manual, and with no arms loaded. In fact we're not doing very much at all here, are we? Probably just taking the old crate to the garage to check the oil, water and tyre pressures.



This convoy of trucks will be reduced to a smouldering heap of twisted metal once I've found my cluster bombs.



You can get 3D views of the various enemy planes and weapons. This one's a Frogfoot (strange name for a plane).

TORNADO

Is Tornado a high flier, or is all the hype just pie in the sky? Does it take you on a flight of fancy or will you want to bail out? We've got the answers to your Tornado questions.

There's AAA fire all round you, lighting the midnight sky like thousands of fire flies, you punch your airspeed up to compensate for the turbulence as your craft hugs the hillside on the final approach to your primary target.

Your ground radar alerts you to a SAM site! What do you do? You select Master Arm! You're committed, but keep an eye out for those SAM sites!

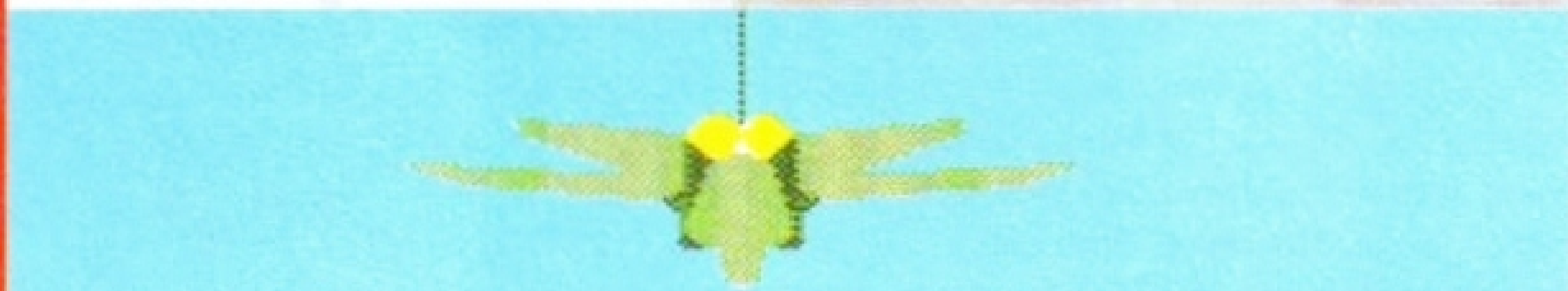
Originally written for the PC, *Tornado* comes packaged with an excellent 330–page manual (on the Amiga the Mission Planning section was scrapped which makes pages 47 to 95 redundant, but they're still worth reading).

The main option screen is split into three sections: Flight, Demo and Quick Start. Quick Start puts you on a live strike mission without much explanation of what to do, so if you're a beginner it's best to opt for Flight, which allows you to set the preferences such as World Texture, Visual Range, Object Density and Cabin Features.

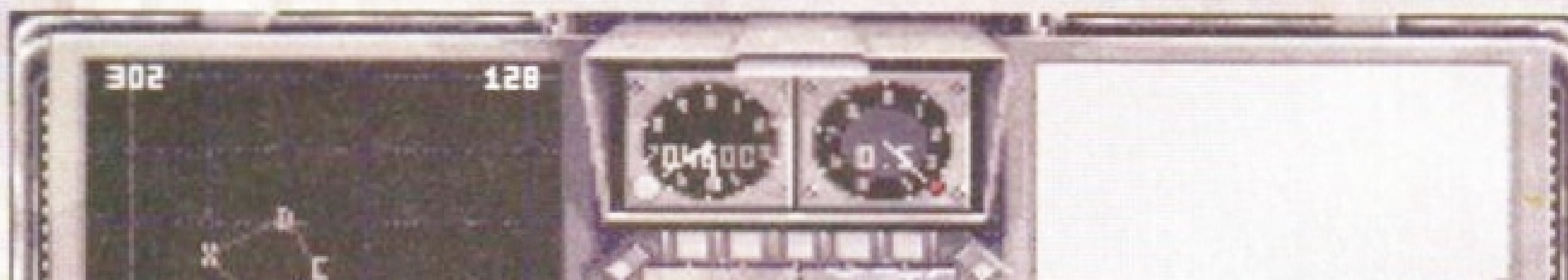
The neat thing about *Tornado* is that it features a flight sim within a flight sim, click on this icon and it takes you to a Flight Simulator where you can begin to hone your skills on a number of set tasks, from take–off, to bomb runs and flame outs. In fact everything you need to become a Tornado pilot is displayed in front of you, and where better to learn the plane's systems and memorise the 160 or so keyboard commands?

Flight training

After bundles of time in the simulator, you should be ready to make the big leap to live flying on the training ground. There's not a whole heap of difference from the sim to live flying, except that you can crash and burn which will end your current flight log. A good way to avoid entering a new



An external view of your Tornado zipping along at low-level. You can zoom in or out to watch yourself flying along or even fly the plane from here.



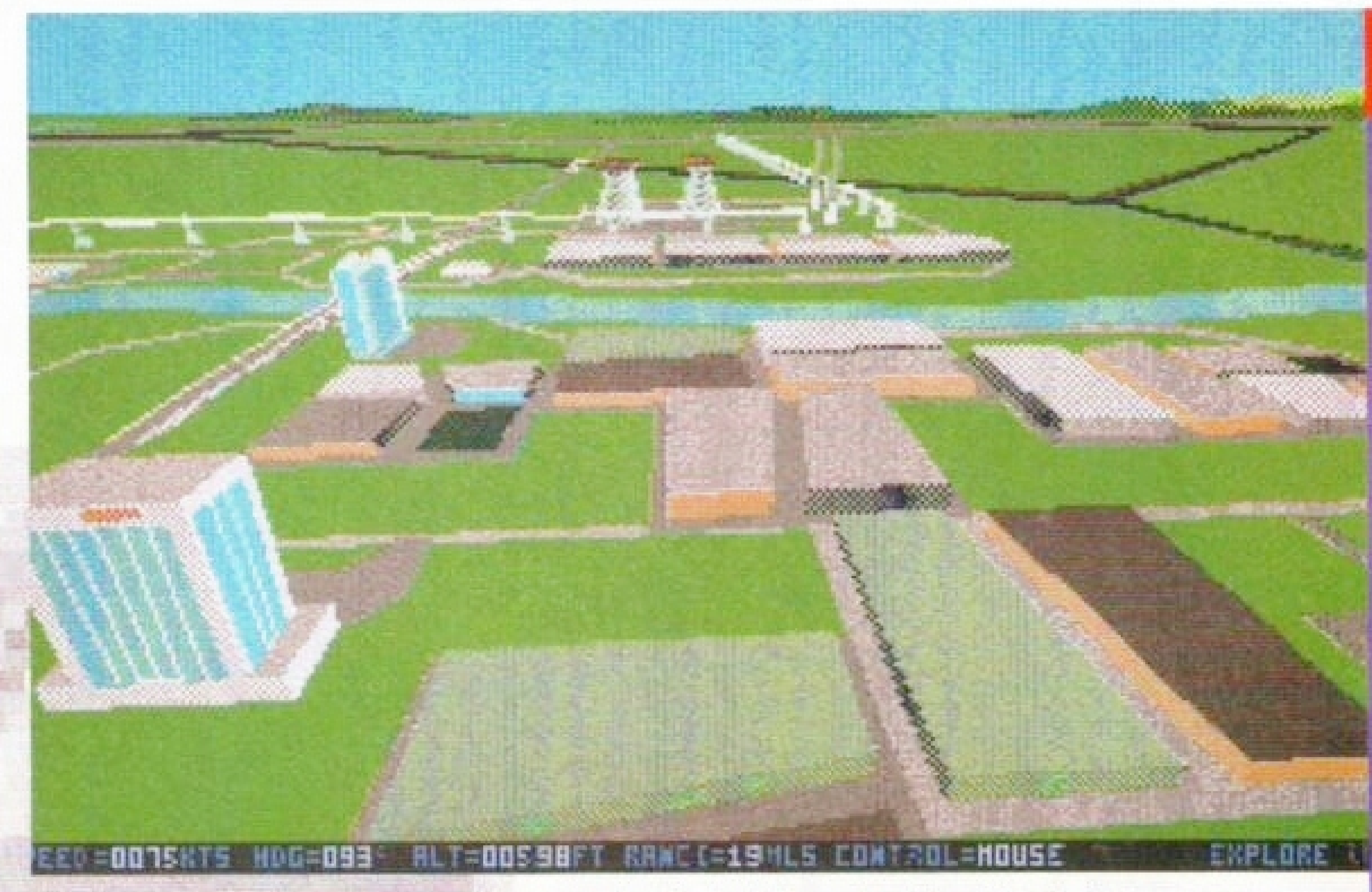
This is the navigator's seat where you access the weapon control and flight path information. You can get a variety of display modes in the navigator windows.

HINTS AND TIPS

DON'T be put off by the number of functions you are expected to carry out almost simultaneously, just follow the manual's Elementary Flight Training section, and hit the Pause key.

THE MANUAL carries some good checklists (pages 294 and 295), but it's a good idea to make your own lists which makes for a much smoother game.

ALWAYS make full use of the different autopilot settings because they will put you on the right lines.



The landscape view gives you the opportunity to take a long hard look at an enemy city, study the architecture, parks and shops and then blow it all to smithereens.

log is to select the cheat option from the menu. This will ignore any little mishaps you have like dying, but remember you are in control and it wasn't a SAM that got you – they're not active in training.

In Flight Training you can also use the Explore mode to spy on your next target – better than any aerial recon the RAF's got.

Ready for Combat

The day will come when you are ready to go all the way. This time there is no cheating and those who have bigger machines will have the preferences set automatically. If you have been Slow Flying, now's the time you enter the real world.

A600 owners will not notice a change in sim speed, but this does not detract from the gameplay. Clicking on the Combat icon opens another screen which displays Two–Player, Mission and Campaign options. Two–Player enables you to play a pal via direct link or a modem which makes for some heart–stopping head–to–head action.

WIth the Mission option you can take part in a number of actions against the enemy's land and sky forces. There are two war zones with 20 missions per zone.

Finally, in Campaign you fly set war missions from a one plane strike to a combined six–Tornado deep strike which, when you're in enemy air space, gives them the chance to show off their hardware. At this point you really need to leave the front seat, hit the Control key and the down arrow, and you'll be in the weapons officer's chair who also doubles as your navigator.

With the Master Alarm buzzing, activate your Flight Plan Display display, change your Multi–Function Display to the forward–looking camera, and try to locate your position on the navigational map. Do all this while the screen is jumping all over the place simulating the turbulence from all that inbound flak, and try to pin point that AAA battery, not forgetting to release flares and chaff! Sounds tough. It is.

> **" *Tornado* makes for some frantic and absorbing gameplay "**

Digital Integration makes no excuses for the number of key commands you have to remember, or for the fact that you have to jump from seat to seat – it certainly makes for some frantic gameplay.

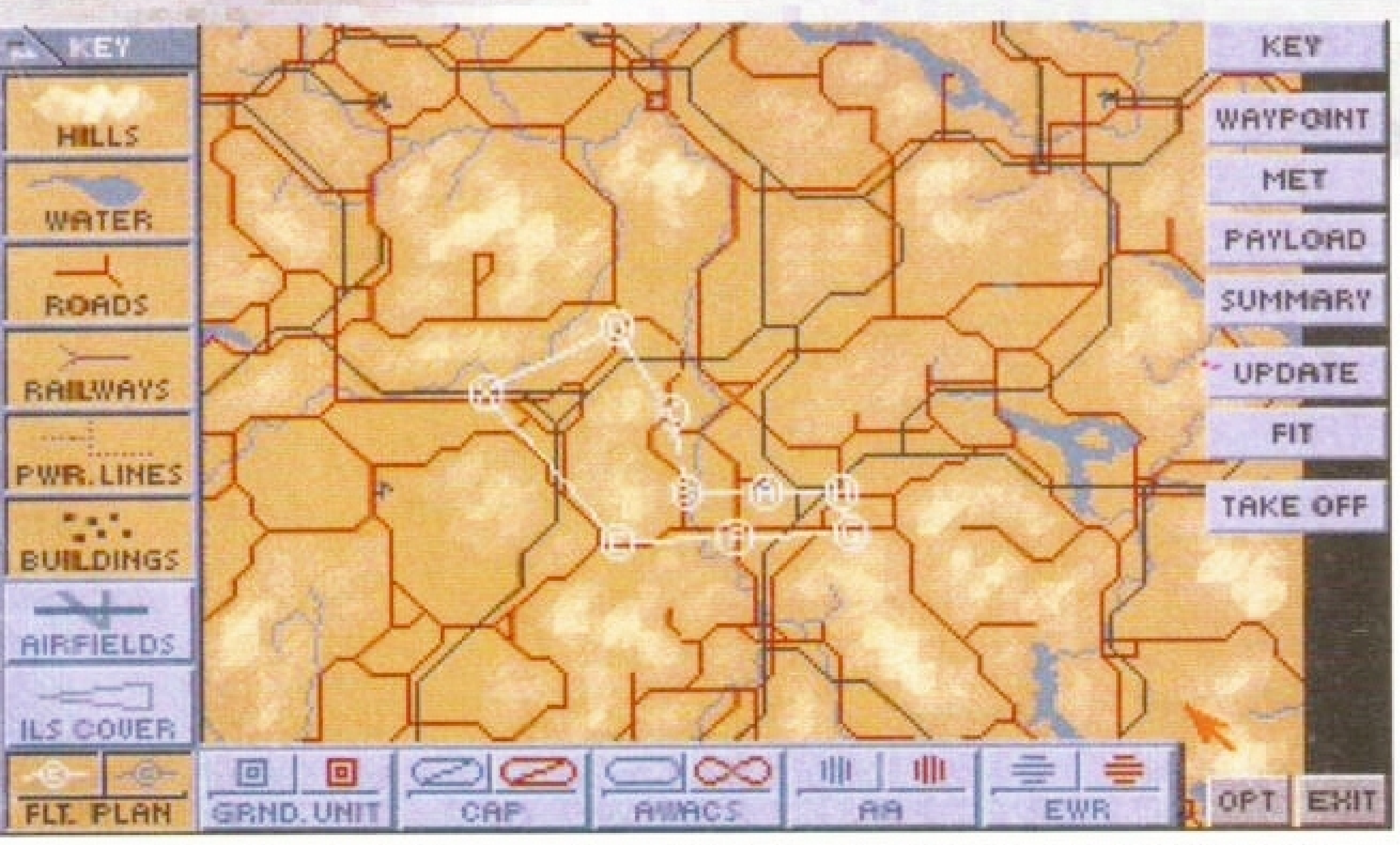
Mission Map shows you a map of pre–set flight plans, and by opening the key icon you can highlight all the enemy forces around your flight path. One nice touch is that by clicking on your object you can go into explore mode and see your target and the surrounding terrain

There are two versions of the *Tornado*, the ADV (Air Defence Variety) which is much the same as its sister IDS (Intruder Strike Variety), but both play completely different roles. The Combat Air Patrol encounters in both Mission and Campaign form are difficult to master and having restricting cockpit views and some unimaginative external views do not help matters. Digital Integration have certainly done their homework on *Tornado*, getting expert advice from the Tornado crews to make the package as realistic as possible. However, the game does have its faults. There is only one crash sequence, which is fine for belly landings but not for hitting the side of a hill at 600 knots. There is no replay mode, so more often than not you miss your bomb hitting its target. There are also so many key commands to remember that your often have to pause the game to look up that all–important action.

To get the best out of *Tornado*, Digital recommend you use an A1200, A4000 or with an A500, that you have at least 1Mb of RAM and an accelerator. You will need it. Even on an A1200, its slow frame rate renders it almost unplayable. You really need at least an 030 processor to enjoy it fully. On an A600 you can speed it up by setting the preferences to minimum, but it's still slower than an A1200.

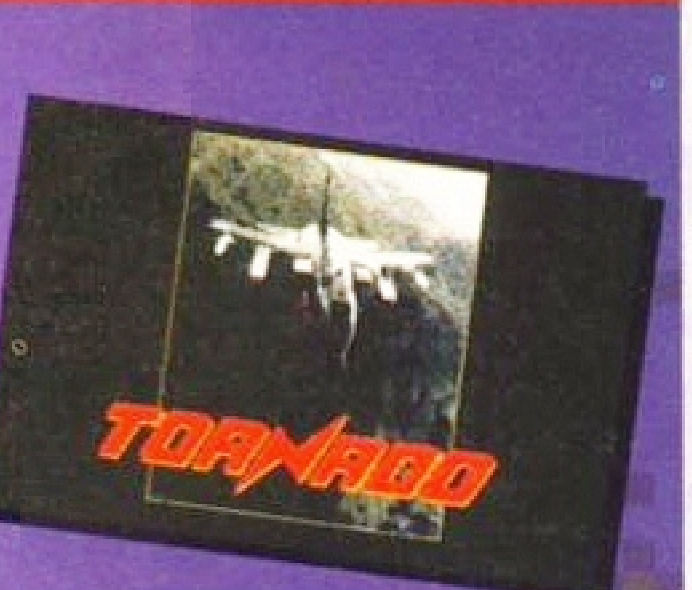
As flight sims go, *Tornado* is out of this world. It is remarkably detailed but is aimed at the fully blown propeller heads, so if you find it hard-going at first, don't lose patience – the fun comes as your horizons are widened by the depth and realism of the program.

Paul Monaf



The *Tornado* mission map acts as a briefing section. From here you can check out what your opponents are up to and get weather updates and other information.

TORNADO



PROGRAMMERS
M Smith, N Mascall, T Hosier

PUBLISHER
Digital Integration
0276 684959

PRICE
£34.99

HARD DISK INSTALLABLE

NEEDS 1 MEG

GRAPHICS
1 2 3 4 5 6 7 8 9 10

Excellent 3D graphics. You can even navigate by the stars on some night time missions.

SOUND
1 2 3 4 5 6 7 8 9 10

Standard engine drones and warning alarms. The sounds are life-like, but a bit dull.

ADDICTION
1 2 3 4 5 6 7 8 9 10

It's a hard game to crack. Even for the real flight sim buffs. It's a real challenge.

PLAYABILITY
1 2 3 4 5 6 7 8 9 10

Takes a lot of time on the simulator before you get out and fly. Needs a powerful Amiga.

VERDICT

" *Tornado* takes flight simulating to the extreme. A lot of time and effort has been put into the game, and you'll have to put in a similar amount of dedication to get the most out of it. "

80%

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Xenon - C+VG Game of the Month
Blade Warrior - A Power, AF, AAction superb reviews
Arnie

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*DPIII needs 2MB for animation on HD models.

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RYDER CUP AGA

This is not just any old golf game, but is Ryder Cup AGA smooth enough to become king of the greens? Is it powerful, sophisticated and good-looking enough to outshoot its fellow swingers? Find out here...



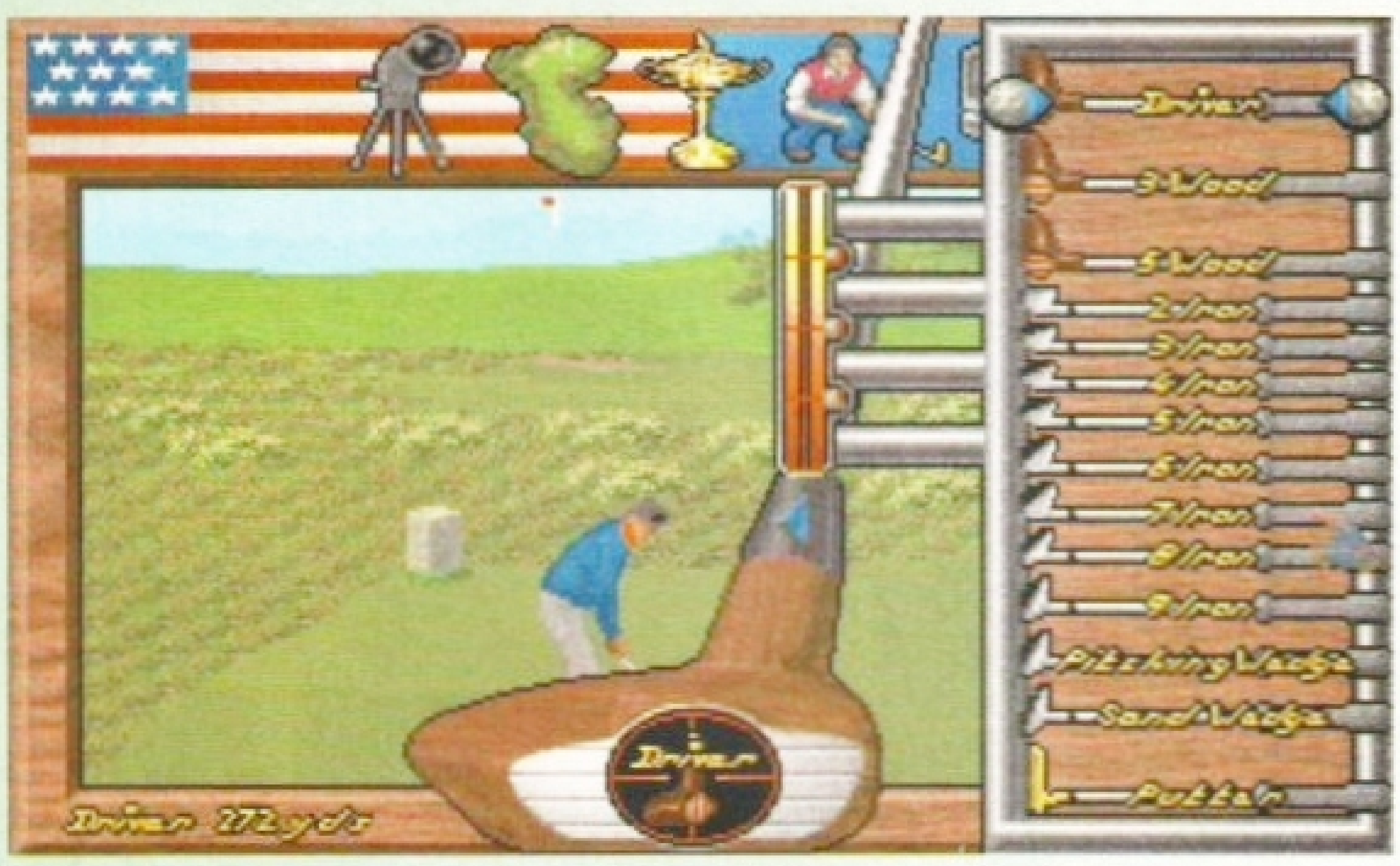
Just look at that stance. Keen students of the great game marvel at the sight of a glorious backswing. At least we can laugh at Sam Torrence and his daft putting style.

Do you ever switch on the telly late at night hoping for an educationally stimulating session with a foreign film, or some obscure video footage of James Brown, only to be met with the excruciating sight of a bunch of overdressed accountants batting a glorified gobstopper around vast tracts of private, green and verdant, land that could be better used as public parkage?

Do you choke on your kebab as Fred Couples or Fuzzy Zoeller scoop another $350,000 for hitting the gobstopper with an anorexic hockey stick or ten? Do you find yourself, an hour later still watching it, and at every other shot saying: "Oh come on, I could do that! I'll suffer the shame of red and purple slacks, shoes that went out of fashion during Al Capone's IRS hearings, give me the money for hitting the gobstopper! Give it to me!" Do you then go on to the local pitch 'n' putt and take 232 shots to get round? Then you need an Amiga golf game. And not just any Amiga golf game. You need this one...

Amiga games can be things of extreme delight. This normally happens when programmers get together and say: "Let's try something a bit, well, new. Let's give the customer a few choices that they can take without having first to have obtained a degree in applied lateral thinking. Let's make this one a fun game".

You're expecting me to say something clever now, something like: "Wouldn't it have been great if The Really Useful Software Company had done this?". Well, they have.



Choice of club is important. Not even Frank and Marcus would select a sand wedge to try and knock a ball 300 yards down the fairway – unless their bag of beer was empty.

Let's go all the way!

We have a situation here that is akin to the situation in Amiga footy sims. There was a time when *Kick Off* ruled the roost. Then *Sensible Soccer* came along and we all looked at dear old *KO* and saw that it was dated – good, but dated.

The situation with golf games has been that Electronic Arts' *PGA Tour Golf* took on all-comers and thrashed them in terms of playability. But now, Ocean's *Ryder Cup* has slipped into its red plus fours, dusted down its Ping irons, donned its stupid-looking sweater, addressed the ball and is set to take *PGA* all the way to the 18th.

The things it lacks are few, but irksome. You don't get to see your stats grow as you improve; the putting is not taxing enough, and the maps of the holes are too small and lack detail.

What it has in its favour however, is a

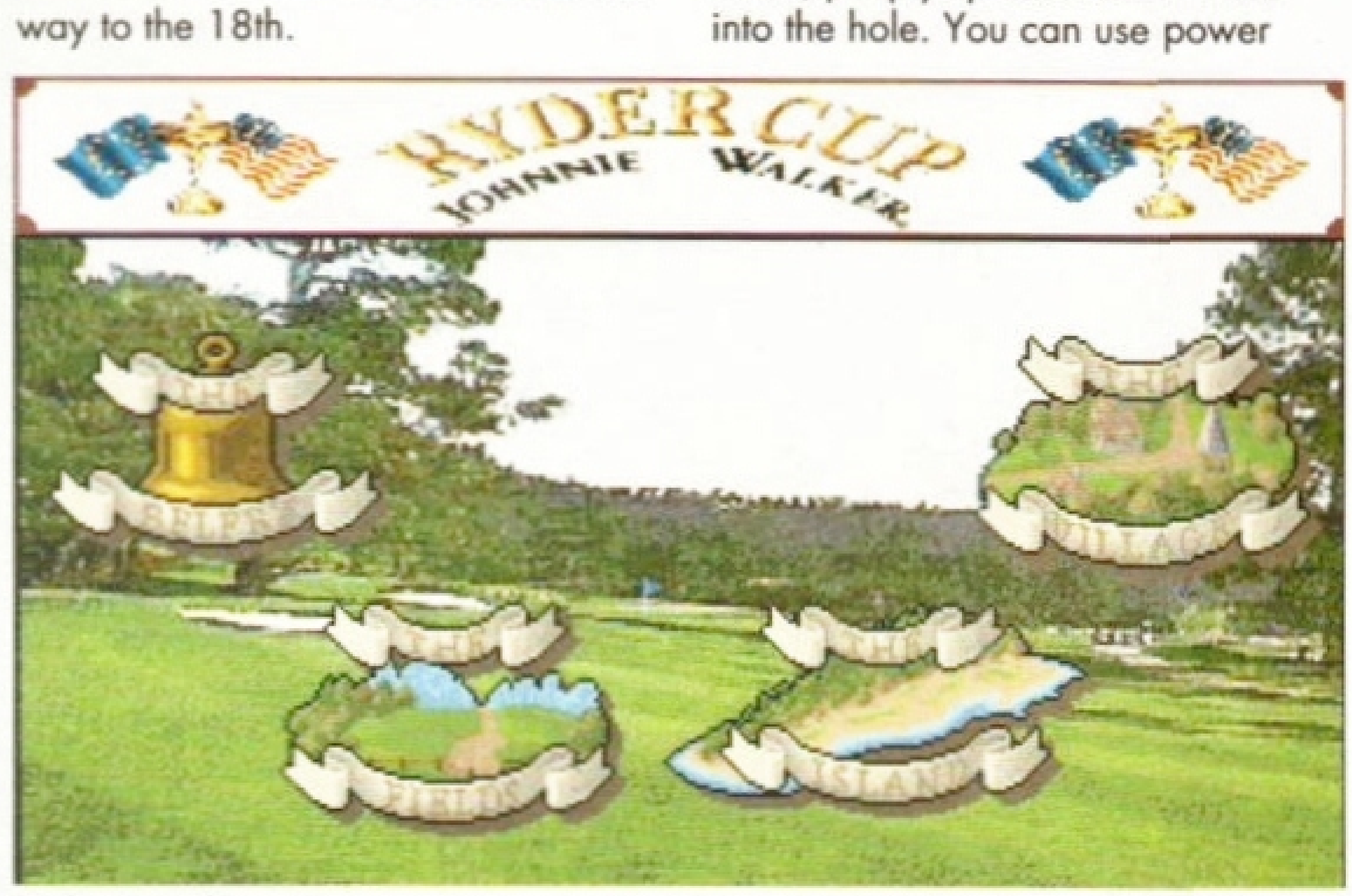


bucketload of style, options, graphics, playability and value.

For a tee-off, there are three control systems. Not three levels of play, but three separate and equally effective methods by which to get the little white, pimply sphere from the tee into the hole. You can use power

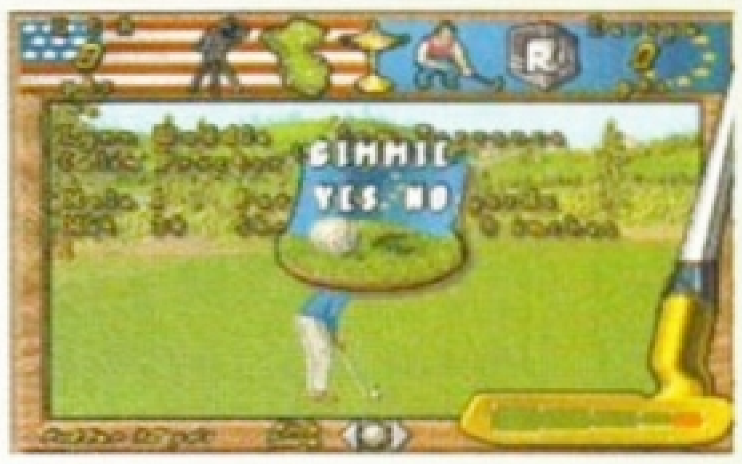


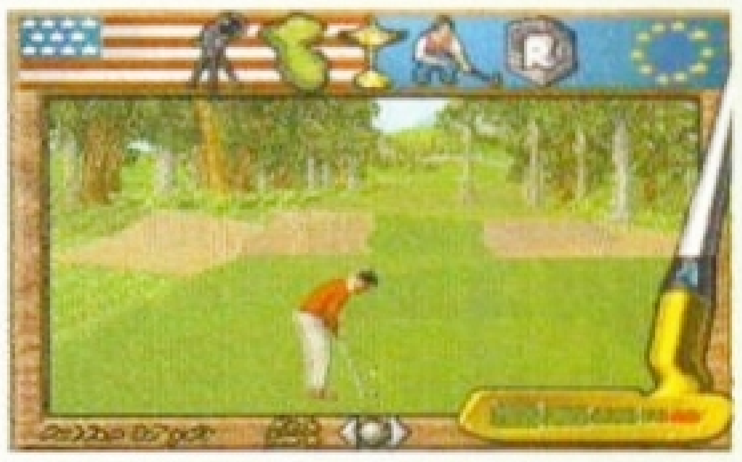
Few events can beat the excitement of the Ryder Cup. Remember Faldo's hole-in-one, the poor Italian bloke who 'lost it', and all the player's lovely wives in nice outfits.



Ryder Cup offers a variety of courses. The matches are played alternately between courses in America and Europe. Funny how when it's in Europe, it's always in Britain.





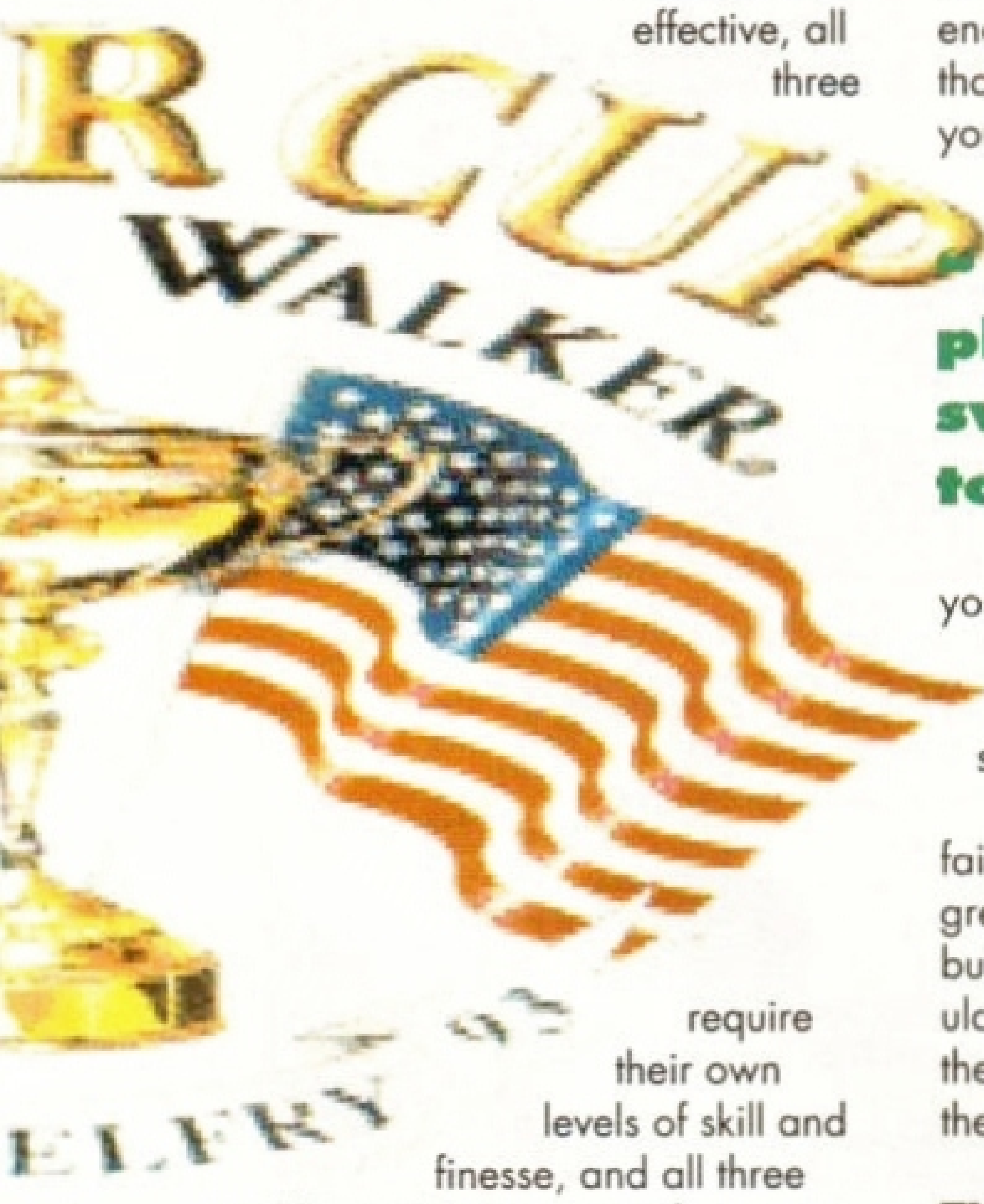


And I thought birdy was spelled birdie. Anyway, if you're under par, a ball in the hole is worth a birdie on the board, but a ball in the bush is more like a bogie on the green.

Just wait until the weather perks up. The *AF* team will be in pitch 'n' putt heaven.

and snap. You can use power, shot type and target; or you can use the wobbly sight over the ball that was premiered in Ocean's *International Open Golf* game (upon which *Ryder* is based).

All three methods of control are effective, all three require their own levels of skill and finesse, and all three enable any Amiga sports fan to easily extract more of a good time than should really be allowed with a mouse, an Amiga and a game based on the favourite sport of resting football players.



Phew. It really is good is this game...

Graphically it takes *PGA*'s nine iron and does disgusting things with it in the rough. The landscapes and even the golfers themselves are drawn with elegance, style and enough subtlety to make you forget that it's two below zero, raining and your best friend has just run off with your dog. The redraws just happen. Ping! And the you're there (which is more than you can say for the system-ravaging *Links*).

The rough looks rough and the fairway looks... fair. OK, so the greens all look as if they've been built by Chris Bonnington in a particularly sadistic mood, perched as they all seem to be on hilltops, but they are still playable.

"*Ryder Cup* has slipped into its red plus fours, donned its stupid-looking sweater, addressed the ball and is set to take *PGA* all the way to the 18th."

The sound sucks...

The sound is poor. Belay that, the sound is shamefully dismal. Why the programmers think that we should be happy with 'Tweet tweet', 'Plop' and 'Yah-hay!' is beyond me. Putting this audio atrocity on this superb game is akin to sticking a suckered Mr Blobby doll on the side window of a Hispana Suiza. You should get it together, chaps.

But what of the options? Lovely. You don't get the useless practice drive and practice green options that no one ever uses. You get straightforward, practice the course or play the course. There's no choice of clubs but there is choice of team mates. This is the Ryder Cup of course, where golfers stop being walking money machines with as much charisma as a parliamentary under secretary for glass recycling and become national heroes.

You get to play in a glorious team, either European or that other lot from over the Atlantic. You play foursomes, fourballs and singles, standing (virtually, of course) shoulder-to-shoulder with greats such as Seve, Bernhard, Woosie or Mark James. You even get to edit out Mark James and type in your own name.

This turns *Ryder Cup* into the *Sensible Soccer* of golf games. Before long you hear yourself intoning in a whisper (in case the Americans hear): "Come on Bernie son (Langer that is). Don't let us down lad, we only need to halve this one and we've got the buggers on the run." Or, more often than not: "Sorry Nick mate, hooking's been a problem today, the old mouse finger's playing me up, still it's only the 12th".

Great, smashing, super

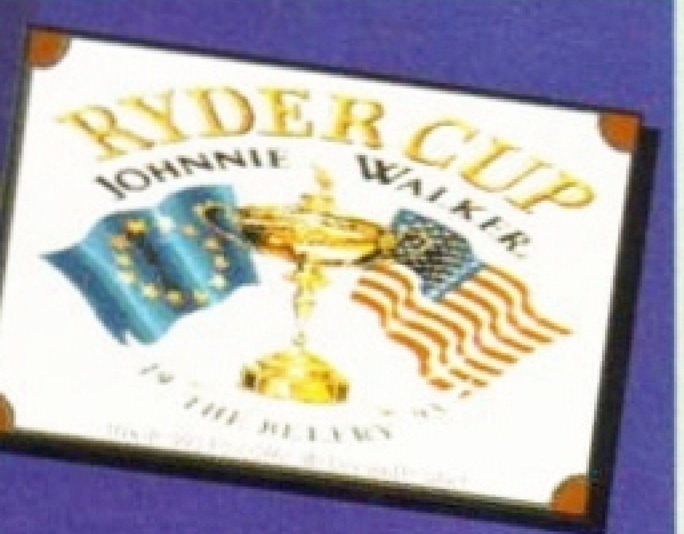
This is a fine, fine, fine game with more to offer than a government minister in a child support hearing. Options, style, playability and sporting tensions. Excellent.

Tim Smith



Chip Beck. Great name for a bloke gripping his wedge at the edge of a stream. Seve Ballesteros. Great name for an extinct golf-playing dinosaur. Fred Couples. Great...

RYDER CUP AGA



PROGRAMMERS
Really Interesting Software Co

PUBLISHER
Ocean 061-832 6633

PRICE
£25.99

RELEASED
Out now

NEEDS 1 MEG

HARD DISK INSTALLABLE

GRAPHICS
1 2 3 4 5 6 7 8 9 10

No redraw hell, good player animation. But the maps are a tad too small.

SOUND
1 2 3 4 5 6 7 8 9 10

A shamefully poor offering with nothing to listen to except for tweets and plops.

ADDICTION
1 2 3 4 5 6 7 8 9 10

Eat! I don't have time to eat dammit, it's the 17th hole and we're level.

PLAYABILITY
1 2 3 4 5 6 7 8 9 10

Just one more hole. Go on please, please. I've just got to. Pleeeeeeease!

VERDICT

"A game with something new to offer – bags of style, loads of playability and the chance to make Europe a great sporting unit every night for months. Gold written all over it."

91%

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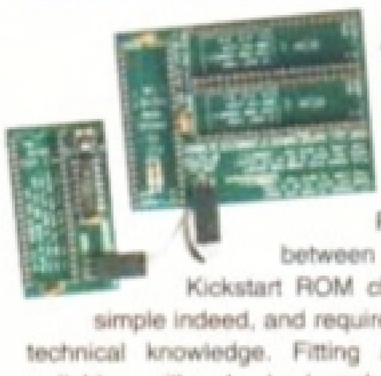
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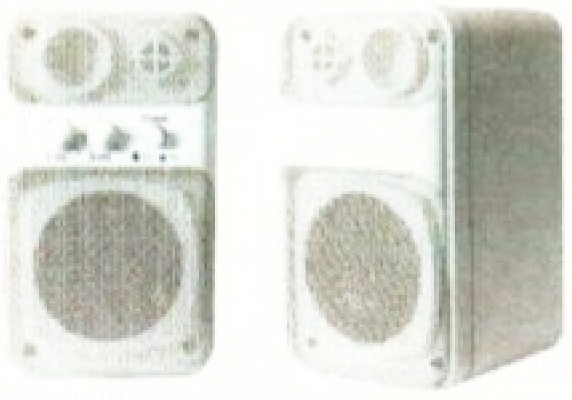
You can improve software compatibility on your A500 Plus! By fitting our ROM switcher, you can alternate between the Kickstart 2 already resident and another version of Kickstart ROM chip, giving you the freedom of choice. Fitting is very simple indeed, and requires *no soldering* or special technical knowledge. Fitting allows two methods of switching; either by keyboard reset, or by an external toggle switch. **N.B. Kickstart ROM not supplied. A500 Revision 5 boards will require circuit modification.**

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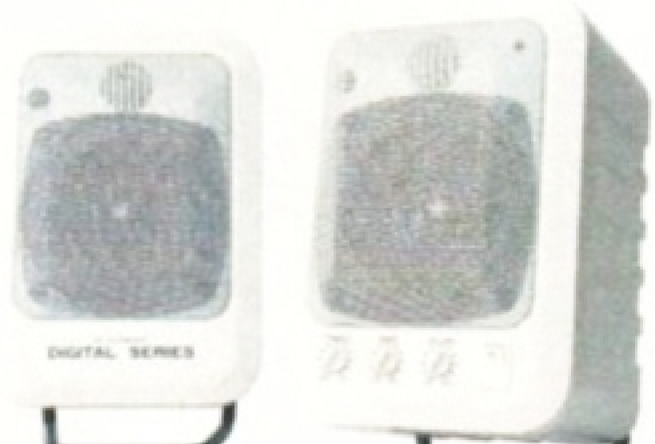
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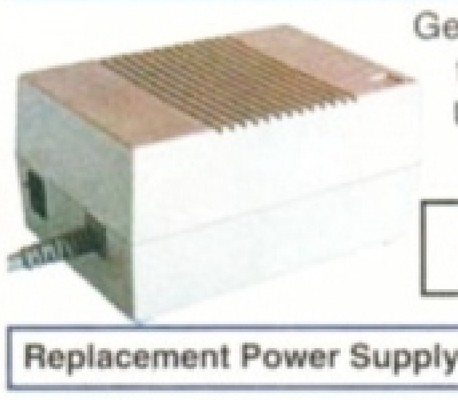
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AMIGA FORMAT March 1993 — Verdict 84%

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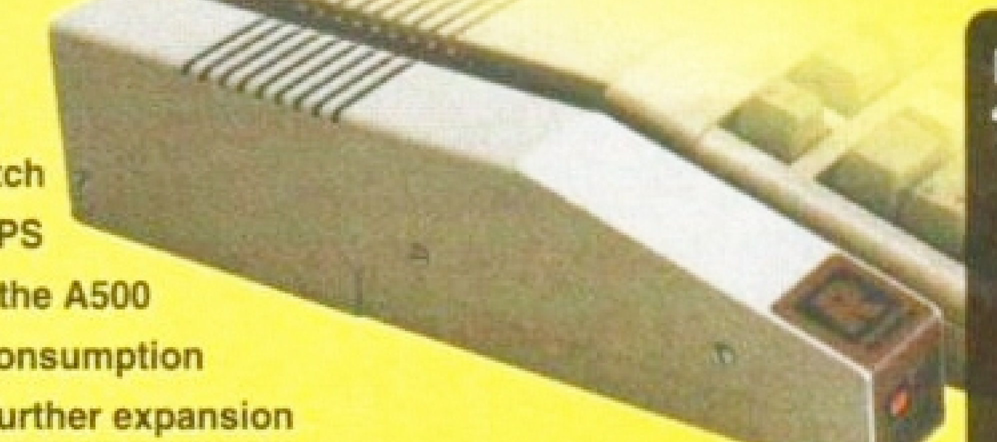
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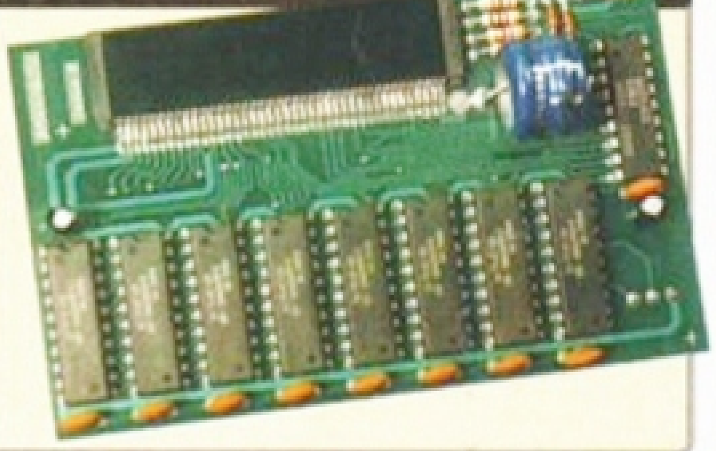
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And our survey says: "aah oor". Mining is one of the most important sources of income which in turn funds your military work.

MAELSTROM



PROGRAMMER Syd Mead
PUBLISHER Empire 081-343 7337
PRICE £34.99
RELEASED Due out by end of March

HARD DISK INSTALLABLE
NEEDS 1 MEG

GRAPHICS 1 2 3 4 5 6 7 8 9 10
The icons are easily identifiable and the game boasts quality animation sequences.

SOUND 1 2 3 4 5 6 7 8 9 10
Good samples, but sound effects are never a strategy game's strong point.

ADDICTION 1 2 3 4 5 6 7 8 9 10
Endless possibilities and a wide range of strategic options ensure longevity.

PLAYABILITY 1 2 3 4 5 6 7 8 9 10
Difficult to get into, but a few hours of 'overlording' could see you bleary eyed for weeks.

VERDICT

"*Maelstrom* is a detailed and complex futuristic strategy game. The cast is bigger than *Spartacus* and the animated sequences are quite splendid. Overlord until your heart's content."

82%

MAELSTROM

It's funny, but every strategy game set in the future seems to have one thing in common. Some years before the action starts, there is always a Great War. These Great Wars always kill everybody bar the main protagonists, and blow away the galaxy.

Maelstrom does not disappoint. Many years ago, there was a Great War – civilisation was given a severe pasting, and some bright race took it upon itself to create a huge empire by not entirely fair means.

These chaps are called the Syndicate, and you are a fully paid up member until you decide you don't like seeing poor but happy people colonised and killed.

Your last mission for the bad folk was to check out planet Harmony, but you defect and become Overlord. Your task is to protect Harmony and stop the Syndicate overunning the galaxy.

Despite Harmony's vulnerability, there are huge resources to hand (you could even afford to sign Roberto Baggio, but he probably wouldn't be very good at war) so with careful research and development, and some bad-assed, no-nonsense violence you must set about re-balancing the powerbase in favour of the little guy.

Get a grip on the galaxy

Actually, it's a bit more complex than that. There is a huge cast of characters with a whole range of personalities and you've got to assign personnel to tasks best suited to them. To fund operations you must generate finance by selling Harmony products (the hairspray goes down a bomb) and mining.

There are also wider issues to be considered such as the Syndicate's grip on the rest of the galaxy. Phew. Got time for a nice cup of tea?

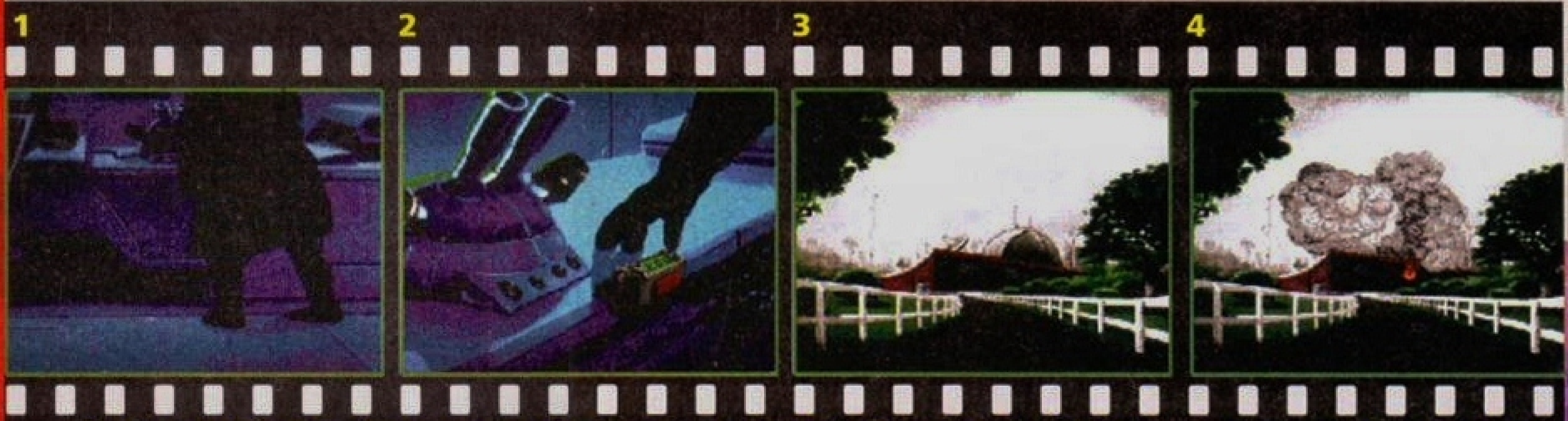
Writer Syd Mead is not known for his cute platform affairs, and *Maelstrom* is one mothership of a game. Every decision you make has a knock–on effect.and if you can't keep the folk back on Harmony, er, harmonious then you won't last long.

The icons are simple enough to follow and *Maelstrom* is well set out. Bradley as Overlord didn't last too long on his first few attempts, but perseverence brings reward. The animated sequences work well and those with a penchant for strategy should find plenty to go at in *Maelstrom*.

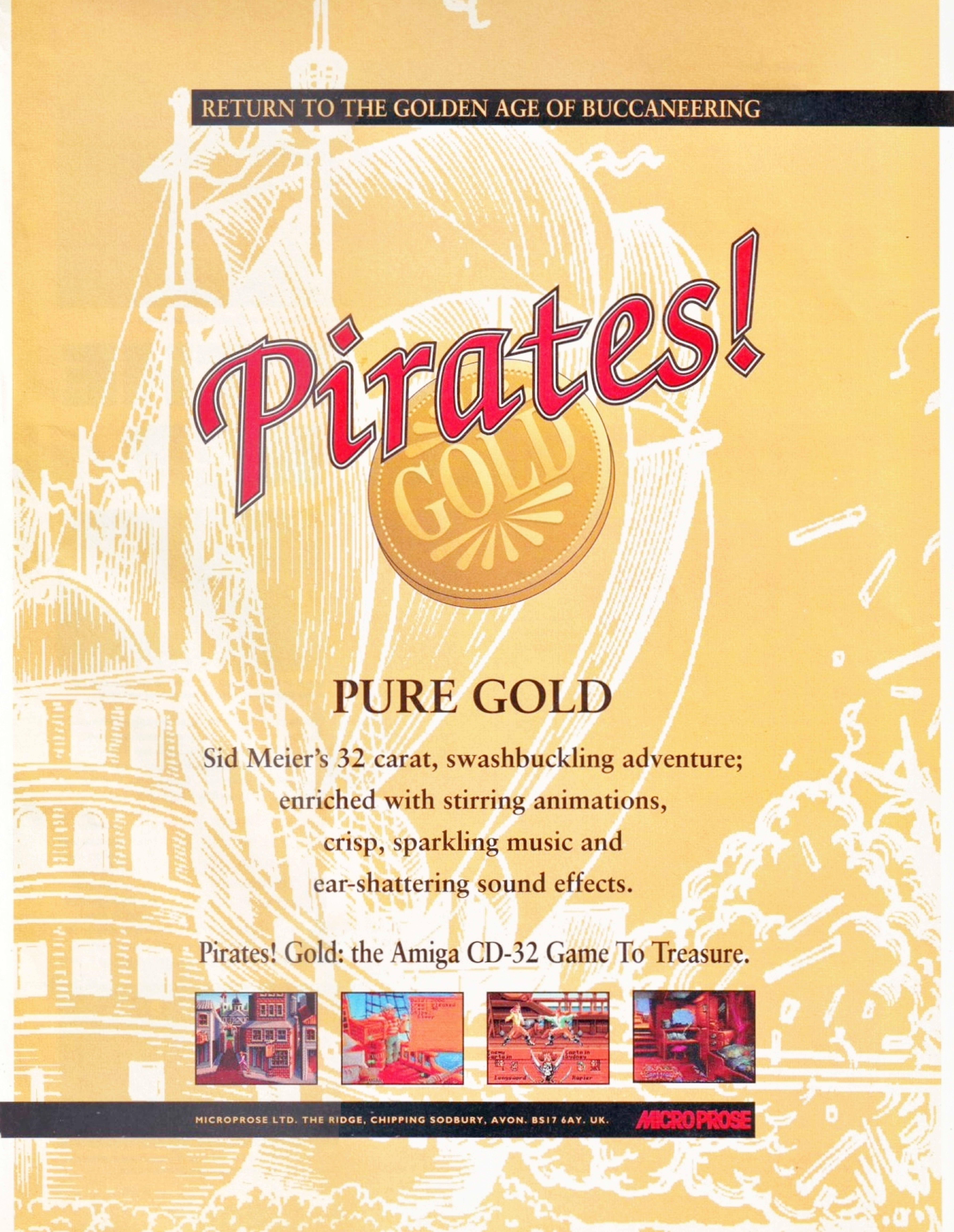
Stephen Bradley



A constant stream of messages keeps you up-to-date with current events.



Maelstrom's animated sequences are excellent. Here, bloke from down the pub wanders into a room and blows up the sports centre.


RETURN TO THE GOLDEN AGE OF BUCCANEERING
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Could Simon the Sorcerer really be Britain's answer to the magnificent Monkey Island? Join our Magic Circle to find out...



If you accept the swampling's rather kind offer of a tasty stew you will eventually get to pay a visit to Skull Island.

SIMON THE SORCERER

Simon's a bit of a brat. Instead of being sent down McDonalds with a fiver on his 12th birthday, his mum makes him a lovely slap–up tea and hires a conjuror to stop the assembled guests flicking greenies at each other. It all goes amazingly well, until a sudden knock at the door changes the course of Simon's life .

Simon the Sorcerer is a point–and–click graphic adventure set in a mythical land filled with strange creatures and even stranger goings–on. The knock on the door heralds the arrival of a scruffy mutt called Chippy whose magician master Calypso has mysteriously disappeared. As you set off in search of Calypso you also discover a dastardly plot by an evil wizard called Sordid who plans to envelop the world in a shroud of darkness.



Climb down the vines beside the gorge to meet Gollum, a founder member of the JRR Tolkien Appreciation Society.

Like most graphic adventures, *Simon* drops you into a massive game world and invites you to explore a series of exquisitely–drawn locations in search of the clues which can help solve the mystery. Your first set of clues arrive in a note from Calypso at the beginning of the game and you get more hints from a gaggle of wizards in the Drunken Druid tavern and an Owl in the forest. As you wander around each screen you get to meet all kinds of characters – from suicidal woodcutters to talking woodworm — and collect all kinds of weird and wonderful objects which Simon stores in his magician's hat. Naturally, the game is full of complex puzzles, red herrings and jokey one–liners, but the plot is pretty non–linear so you can roam around the landscape and do things in virtually any order you like. There's a handy auto–mapping facility too which enables you to leap from one major location to another without getting involved in the tedious legwork which can turn some graphic adventures into gameplaying nightmares. One thing you immediately notice about this game is that it borrows extensively from traditional British fairytales – for example, both the Three Billy Goats Gruff and flaxen–haired Rapunzel make guest appearances as do Gollum from *Lord of the Rings* and an adventuring paleontologist called Dr Jones. Although such shameless plagiarism sometimes appears heavy–handed, the characters are dressed up in such

> **“ Simon drops you into a massive game world of quite fantastic locations. ”**



There's got to be a double negative in there somewhere: "Ain't no-one ever told you not to steal from a witch." But the message still comes across loud and clear.



From the Witch's Cottage to the Dragon's Cave and the Dwarf Mine, getting around in *Simon the Sorcerer* is made much easier if you use this useful in–game map.



This fearsome monster has caught a rather nasty cold. You can find a suitable remedy for its ailment if you visit the Druid's House or nip down to the local chemist.



To get inside the Dwarf Mine you will first need to get hold of a beard and a password. Hint: use the scissors on the dwarf you come across in the Drunken Druid.



Don't worry, this slumbering behemoth isn't as fearsome as he first appears. Try waking him with the sousaphone.



Trade is booming in the Drunken Druid (hot and cold bar snacks, fine selection of ales) thanks to the antics of the evil Sordid and the knights who come to defeat him.



Here's Simon on his way to the Drunken Druid for a lunchtime pie and pint.

a humorous way you don't really mind them being there.

What's less forgivable, though, is the pace at which the action takes place. With such a massive game you expect periods of aimless wandering, but you soon discover that even simple conversations with characters involves sitting through a toilet–busting diarrhoea of words you can't escape from. This wouldn't be so bad if they had something interesting to say or supplied you with tangible snippets of information, but all too often their ramblings are just another excuse for some laboured puns and bad jokes.

Worse, you have to examine each location in minute detail if you're to find all the objects you need to collect to complete the puzzles. Some of the objects have such a small detection area you have to literally place the mouse pointer over every item on screen before you can find what you're looking for. Until you get used to this way of playing, you can find yourself wandering around the same old locations again and again without making any progress and the long–winded replies from the in-game characters can turn *Simon* into an intensely frustrating experience.



You might think that the wise old owl just talks a lot of gibberish, but he's a mine of occasionally useful information.

Despite these shortcomings, there are plenty of things to like about *Simon the Sorcerer*. Graphically, the game looks stunning. Animals run through the forests, birds whistle through the air and water shoots down waterfalls. Simon himself is particularly cutely animated with his flowing purple robe, lolloping gait and a penchant for taking out his Walkman if you leave him standing for too long. The vast number of complex puzzles and sheer physical size of the game also means it's going to take you weeks, if not months, to complete.

For AGA owners, things are a little less clear–cut. The differences between the standard and the enhanced versions are minimal and at £34.99 for the standard game, *Simon the Sorcerer* is already an expensive proposition.

Rob Mead



Simon the Sorcerer borrows heavily from traditional fairytales, but adds a humorous twist to the tale of the Billy Goats Gruff.

SIMON THE SORCERER



PROGRAMMERS
Adventure Soft

PUBLISHER
Adventure Soft 021-352 0847

PRICE
£34.99/£39.99 AGA

RELEASED
Out now

HARD DISK INSTALLABLE

NEEDS 1 MEG

GRAPHICS

Simon the Sorcerer is packed with gorgeous set-piece locations and marvellous animation.

SOUND

There are no SFX on standard Amigas and the in-game music quickly becomes irritating.

ADDICTION

Despite the game's obvious strengths, there are simply far too many annoying niggles.

PLAYABILITY

There are complex puzzles and gags galore, but *Simon* leaves you feeling strangely unfulfilled.

VERDICT

"A flawed mix of mouth-watering visuals, cutesy characters and complex puzzles, *Simon the Sorcerer* offers you a great graphic adventure in a less than perfect game engine."

84%

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NEW **JOYSTICK HANDLER-**
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Let's start off on a positive note for a change. The music is great. Very good. Without sounding too pretentious (all right, it will, but what the hell), the in–game music veers between Tangerine Dream with the occasional burst of Stravinsky with bits of Psycho piled in for effect. And very moody it is too.

Until you realise that the music bears no relevance to the situations you find yourself in during the game. Shame, what with all that CD storage space sitting there just gagging to be used. The other downside to this is that you can find yourself wandering about a perfectly innocent mirror maze when the sound wells up to almost *Jaws*–like proportions as you... ulp... turn a corner and... ulp, ulp... keep walking along a bit. It gives false clues and this interferes with the gameplay.



You can't always get what you want, as the Rolling Stones said in their rhythm and blues number about the Maze section of *Labyrinth of Time*.

LABYRINTH OF TIME



***Labyrinth of Time* looks good. In fact it looks great, and nowhere more so than in the Mirror Maze section of the game.**

Universal takeover

Right, so what's the game about then? Quick rundown. You're on a subway station. You're wrenched into another world by Daedulus (the chap who created the maze that held the Minotaur). King Minos has forced him to build a trans–dimensional and trans–temporal maze in order to take over the universe.

For some unexplained reason, you are the only person who can save civilisation as we know it. You get the picture? From now on you explore the maze, go to strange and diverse times and places, solve puzzles and generally attempt to save the known universe... and so on and so forth. It's pure Americana, student Americana with cultural references being dropped in willy-nilly.

So much for the plot, which I'm sure has been seen on *Dr Who* or *Star Trek* or *Twilight Zone* or *Sesame Street*. Now for the control system.



The game has a bizarre quality. This is what you find in a hotel corridor.



When you reach the end of a railway carriage you find this. Most strange.

It's dated. You use a mouse and not the CD32 controller. *Hired Guns*, *Dungeon Master* and *Eye of the Beholder* do it better. For example, you can't walk backwards in *Labyrinth*, and you can't turn on your heel. This gives the whole affair a rather dated and very jerky feel.

You even get ancient *Dungeon and Dragons* messages such as 'you can't go that way' as if this was a text adventure. Sad really, that with all the wonders that CD offers, we're still stuck with this old hat.

Clicking irritating

There are even some annoying game inconsistencies such as being told that you have to open something (for example a mining cart) before you can continue. So you click on the Open icon, then click on the cart, and are then told "you can't open that!". Very irritating. If there's one thing that can destroy an adventure game, it's this kind of inconsistent game planning.

But let's finish on an up note. This game is incredible to look at. Fabulous. The programmers have spent a great deal of time creating ray–traced images and backgrounds within which the game is played out.

If you really want to impress your friends with the wonderful capabilities of your brand–spanking new CD32, then get this game. Don't ask them to play it, though.

Tim Smith



The Wild West section of *Labyrinth of Time*, in which you must solve puzzles and untangle webs of cryptic clues of a gun–slinging, cow–poking variety.

LABYRINTH OF TIME



PROGRAMMERS
Bradley W Schenck, Michal Todorovic

PUBLISHER
Electronic Arts 0753 549442

PRICE
£24.99

RELEASED
Out now

CD32 GAME

GRAPHICS 1 2 3 4 5 6 7 8 9 10

Stunning ray-traced images will grace your screen, but they slow down the gameplay.

SOUND 1 2 3 4 5 6 7 8 9 10

Wonderful in-game music is worth listening to on its own, but it does give false clues.

ADDICTION 1 2 3 4 5 6 7 8 9 10

Hard core adventurers will love this. If you're a normal human you won't bother.

PLAYABILITY 1 2 3 4 5 6 7 8 9 10

Too slow, and much too full of inconsistent details to be a must–buy CD32 game.

VERDICT

" *Labyrinth of Time* is a great–looking, superb–sounding, puzzle–filled game which will impress your mates. Until they realise that it's also too dated, too slow and far too clichéd. "

69%

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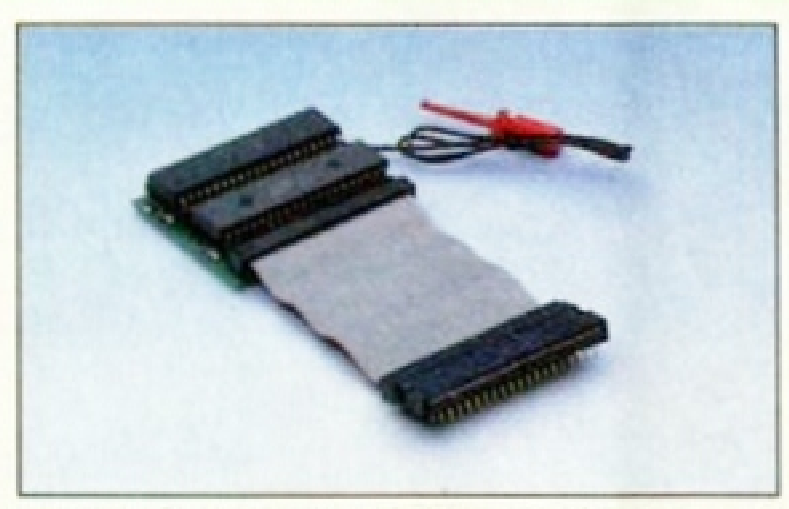
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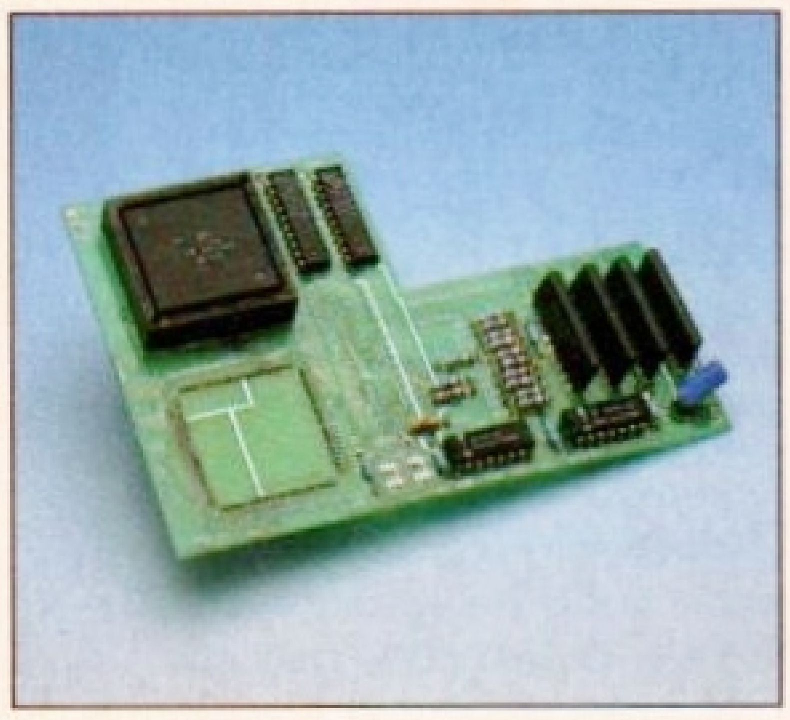
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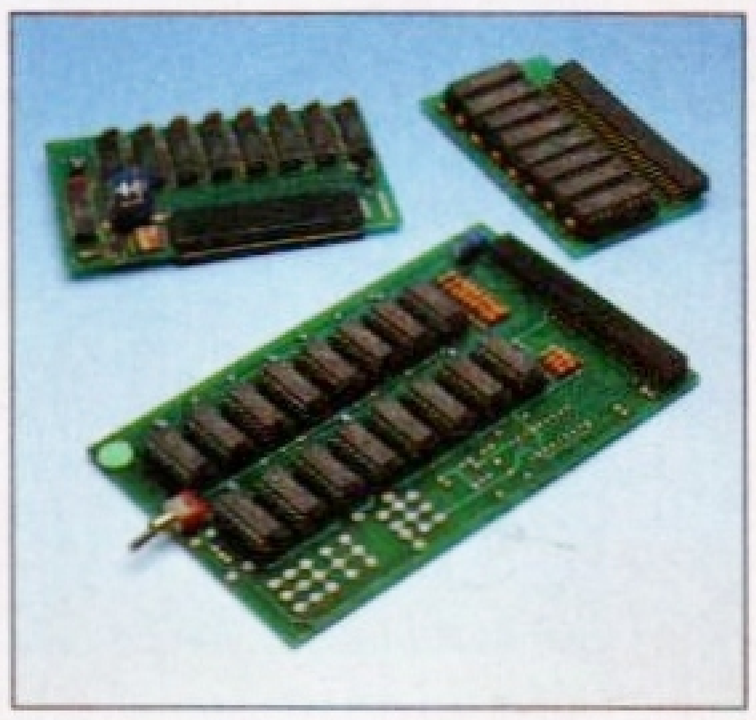
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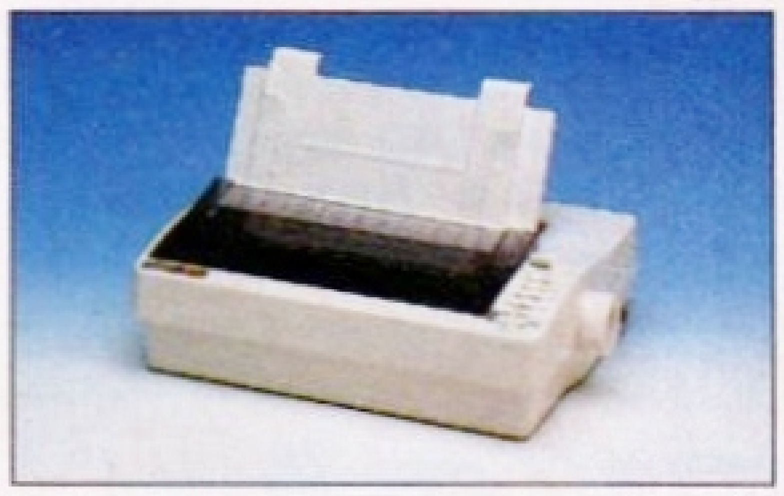
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CD32 GAME

More and more games are being released for CD32 every month, but are they taking advantage of the machine's full potential? Stephen Bradley puts the latest batch of CD games through their paces.

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TROLLS

Flair Software ■ £29.99 ■ Out now





The Trolls' light red colouring and liking for cooked meat gave rise to one of their greatest philosophers coining the phrase: "I'm pink therefore I'm spam."

Pink, punk platform frolics abound as the Trolls entertain in this floppy–enhanced CD outing. And hey, do these little creatures have tremendous haircuts? Well yes, they do. There are seven lands to tackle packed with an interesting variety of hazards that you must avoid, and you can approach the levels in any order you like, which is quite unusual, although to finish the game all must be completed. The worlds include one entitled Media Land – very Nineties eh? *Trolls* is a feast of fast and frenetic fun all the way as you attempt to collect the little baby Trolls, balloons and various other special power-ups, including a rather interesting Beer pick-up which makes your movements rather unresponsive for a while. So *Trolls* is a platform game featuring funny looking fellows, great graphics, plenty of depth and it's also quite smart in the playability stakes. And check out the parallax scrolling – very impressive. A perfectly palatable platformer.

82%

PIRATES! GOLD

Microprose ■ £24.99 ■ Out now



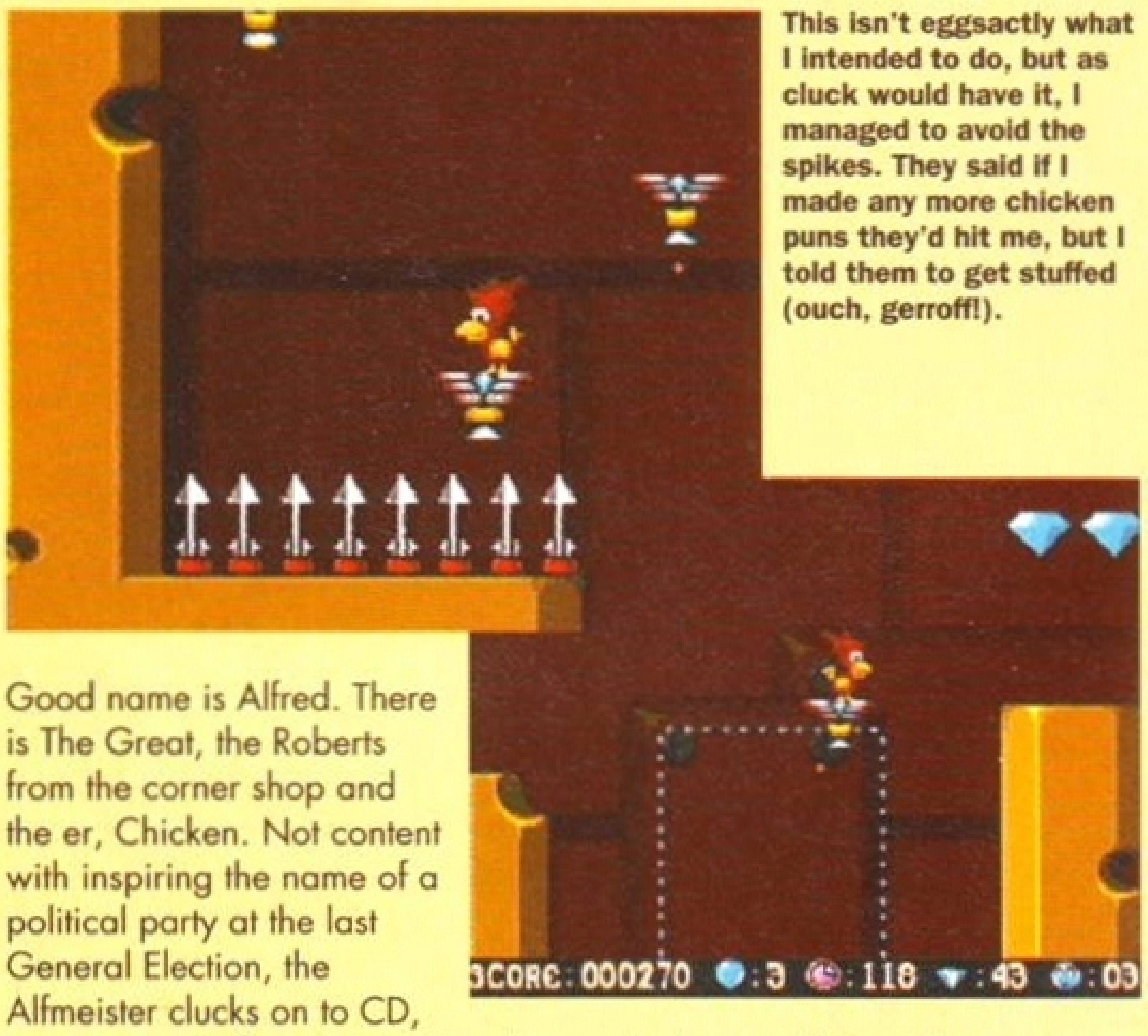
Buckle your swashes, grog some swig, doubloon your money and jolly off with Roger in the brigand battling adventure experience *Pirates! Gold.*

Avast me hearties and hoist the mainsail. No, no, no. Yo ho ho and pieces of eight. Do leave off. A flagon of wenches and a pretty ale. Give up eh? *Pirates! Gold* is an enhanced version of the floppy release which got its first Amiga outing almost four years ago. It's a quite wonderful animated sequence set in an inn where some rum coves behave in a drunken manner. It's action and adventure as you jump in the boots of a 17th Century buccaneer, sail the Seven Seas while plundering as much loot as possible. Choose one of four nationalities (English, Dutch, Spanish and French), select a historical period and pick a special ability such as sword fighting or navigation. The gameplay is a mixture of joy-pad manoeuvring and decision–making with a bit of combat thrown in for good measure. You can also collect pieces of a treasure map which could lead you to some er, treasure, and there's a great selection of songs to choose from. *Pirates! Gold* is one of the easiest adventure games to get into and it's great fun, though some might find it a bit repetitive.

82%

ALFRED CHICKEN

Mindscape International ■ £25.99 ■ Out now



This isn't eggsactly what I intended to do, but as cluck would have it, I managed to avoid the spikes. They said if I made any more chicken puns they'd hit me, but I told them to get stuffed (ouch, gerroff!).

Good name is Alfred. There is The Great, the Roberts from the corner shop and the er, Chicken. Not content with inspiring the name of a political party at the last General Election, the Alfmeister clucks on to CD, wings proudly flapping and ready to solve the world's problems. Apparently the Meka-Chickens have kidnapped (eggnapped, as amusingly told in the manual) William and his brothers as well as some bird called Floella and are intent on using them in cloning experiments. Thus, with feathers ruffled you (The Chicken) must put all your eggs in one basket and flap off on a barnstorming, platforming rescue mission. Alf's beak ensures you're well up the pecking order as you burst balloons, jump on baddies and collect the bonuses. The graphics are big, bright and bouncy although the sprite can be tricky to control and you don't get to do a great deal of interesting things. Rather dull platform fayre.

64%

WHALE'S VOYAGE

Flair Software ■ £29.99 ■ Out now



How you end up in deepest space in the 24th century when all you have to do is cross the Severn Bridge to get to Wales is quite beyond me.

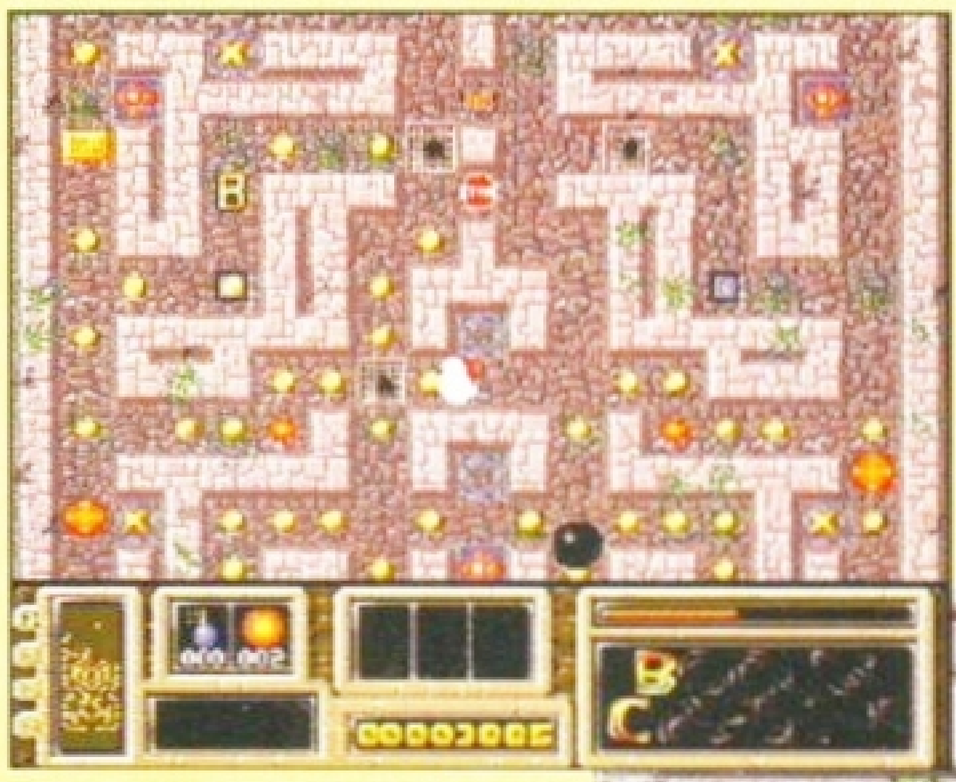


All aboard the SS Whale for a 24th Century adventure in space. You're in charge of a crew orbiting around the planet Castra who haven't got a red cent to oil their gizzard (never mind the cost of a can of GTX). So with no money or fuel, you have to beam down on to the planet to seek some readies. *Whale's Voyage* is a futuristic RPG with elements of exploration, trading and combat. You can either load preset characters or make up the personalities yourself, though the former is the easier option. Once you arrive on Castra, you find your way around the planet by using a built-in automap which comes in very handy. The planet is not the friendliest place and muggings and other inconveniences are quite common. But if you help someone in trouble, you get a reward which can be saved in case you need a favour later on in the game, or you can swap it for cash. *Whale's Voyage* is a huge game and although initially it seems rather complicated and daunting, it's original and playable.

81%

MEAN ARENAS

Ice ■ £26.99 ■ Out now



***Mean Arenas* is a cracking good game. BUT, it's basically *Pacman*, and the CD version is exactly the same as the floppy disk game, but costs more. Is this really the way forward for CD^{32}?**



No-one watches Big Break in 2093. That's because the programme isn't going then and Jim and John are no longer with us. So everyone tunes in to *Mean Arenas* – a 21st Century televised *Pacman*, where contestants compete for big cash prizes but failure brings the ultimate sacrifice – no, not a ceramic Bully, but death. This is as straight a port from floppy as you can get – even the disk accessing appears on the screen. Now this is not the most sophisticated of fayre for the great machine that is CD^{32}; the graphics are at best basic and the samples poor but *Mean Arenas* has one great quality – playability. It's darn good fun as you take on the role of contestant and career around collecting weapons, keys and most importantly, gold tokens. In all, there are four types of arena and some have up to eight floors, so it does get incredibly difficult later on in the game. There are no enhancements to the floppy yet the CD version is a quid more than the original – but heck, it's still great fun.

75%

CASTLES 2 – SIEGE AND CONQUEST

Interplay ■ £29.99 ■ Out now



Do you sometimes wish you had been an administrator, politician and great leader 700 years ago? If the answer is yes then *Castles 2* should be right up your street.

You choose to take on the role of one of five feuding families with the ultimate aim being to convince the Pope that you're the right candidate to be crowned King. In the meantime, to gain this blessing, you must overrun as much territory as possible in time honoured feudal fashion. Unfortunately, the four rivals are equally keen to get the nod from the religious bloke and do their best to prevent you completing your task.

So, recruit yourself an army and off you jolly well go. Beware who you choose to invade though, because if you are on the Pope's patch he'll be on the phone to his mates before you can say "women priests". *Castles 2* is not the quickest of role-playing games due to the fact that you are limited in the amount of tasks that you can do at one time and this can become a wee bit frustrating. Another thing that I found annoying is that the control system is somewhat fiddly. Despite these gripes *Castles 2* is a decent strategy game, particularly for the more experienced RPG'er. And cheers to Interplay for knocking a fiver off the floppy version.



Next stop Vatican City! But first I'll just sweep through Central Europe and maybe cut a swathe through the Iberian Peninsula.

76%

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All disks should work on all available Amiga's unless otherwise stated. "AGA" means it only works on A1200/A4000.

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- 3087-2 JESUS ON E'S
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- 3088-3 THE AD
- 3089 ANARCHY
- 3090-8 THE HAUNTED
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- 3094-2 ROAD HOG
- 23095-2 TOTAL CHAOS
- 3106 MEGGA MUSIC
- 3109 STEROIDS
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- 3111 OUTERIM
- 3112 ADDRESS PRINT
- 3114-2 2 UNLIMITED
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- 3120 CROSS OVER
- 3121 NUMPAD
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Wynnona takes three easy steps to making her own incendiary device.

GOBLINS 3



PROGRAMMERS
R Lacoste, E Maguet, C Gangujljn

PUBLISHER
Coktel Vision, distributed by Sierra On-line 0734 303322

PRICE
£34.99

RELEASED
Out now



GRAPHICS

Gorgeously great. Creative, colourful and a real joy to see on screen.

SOUND

Averagely OK in a predictable games always sound like this kind of way.

ADDICTION

On six disks, **Goblins 3** will keep you playing and playing for a very long time indeed.

PLAYABILITY

It's an easy game to follow, but making some of the moves can be tricky.

VERDICT

"A very big challenge, Goblins 3 is frustrating, entertaining and fun, but is really only for those with a penchant for time-consuming puzzlers."

80%

GOBLINS 3





Just in case you're not sure what you're up to the options menu shows you all.

Puzzle adventures like *Goblins* should carry a written warning saying: "Not suitable for those who suffer from impatience, or who are used to fast-moving platformers or shoot-em-ups".

Not surprisingly, *Goblins 3* follows on from versions one and two and continues in a similar vein – you know big kingdom, evil characters casting spells on the king or kidnapping the princess, you saving everyone from everything.

This time there are two kingdoms to contend with and their rulers are racing each other to be the first to conquer a labyrinth which, as legend has it, will give them eternal well-being for their people.

However, things are not as simple as all that – the guardian of the labyrinth has just died, the key to the labyrinth's entrance has disappeared, as has the guardian's daughter and successor, Wynnona.

You start off as Blount, a journalist of the local newspaper, who has set his sights on scooping the story for whoever makes it through the labyrinth first. And so the adventure begins.

To travel through the different worlds, you have to complete the challenge each one presents.

Sometimes you've got to kill, sometimes blow up buildings, or other times simply chase different-coloured wispy things around.

But whatever you've got to do you can be sure that it's not going to be simple. For example, to make a stick of dynamite you have to first find a tube, then the ingredients to make it explosive, then put them into the tube in the right order, then ignite it and finally make sure you click on your target quickly enough or you'll end up with singed eyebrows. But that's all the fun of the game – fun, that is, providing you've got the temperament to cope with it!

Finger-clickin' good

There are some very cute touches with extra characters such as a parrot and a boa-constrictor in some scenes which you can select and move. Using them in combination with the main character's moves is tricky, but with good timing can mean you move on quickly through the challenge.

What's also enjoyable is that you don't stay as the same old boring Blount. When he's rescuing Wynnona, he fiercely fights a wolf who not only leaves him for dead, but also leaves him with a tendency to grow huge amounts of bodily hair, pointy ears and teeth and do a fair bit of howling when he comes into contact with the full moon's rays.

And while Blount is lying around recovering, you – this time as Wynnona – continue working your way through the scenes to find your way to the two rulers' castles. *Goblins 3* is a big challenge and will keep you playing for weeks at a time. The scenes are full of variety and interesting puzzles.

The gameplay is only let down when it is sometimes difficult to complete a combination of actions quickly enough – put some dust down someone's collar and while he's sneezing, try to get a club from your inventory to hit him over the head with. It's not that it's impossible, it's just frustrating when you're frantically clicking away and nothing seems to happen. If you're a particular fan of puzzlers, then *Goblins 3* will not disappoint.

Julie Tolley



You can't just abandon ship – to get off this vessel you've got to get the right objects and use them in all the right places.



In the inn. Blount and sidekick Chump the parrot, combine their skills to spice up some meat and find the captain's lost note.



Fearless journo Blount faces up to all kinds of dangers just to get a scoop – here it's the dragon who's in the skull-shaped cave.









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DANGEROUS STREETS

Meeting strange and wonderful people from other lands and knocking seven shades of stuffing out of them has become a very popular pastime, and joining the band of beat–em–ups, such as *Street Fighter 2* and *Mortal Kombat* is this bout of carnage, *Dangerous Streets*. It uses almost exactly the same formula as the other games – you pick one of the eight fighters and opt for either a straight one–on–one with an Amiga or human–controlled opponent, or go for the tournament, where you get to fight your way through the whole bunch of nutters.

The characters are a funny lot, including a lorry driver, a palmist and a disc jockey. Each has a range of special moves, some of which are distinctly weird and include turning into a moat monster or whipping people with your hair.



Keo, the seriously strange monk with springs, cowers at the prospect of a kicking from the thigh-length boots of Luisa. Some people would pay good money for that.

Control is by joystick and exactly which move you perform depends on the distance you are from your target. Once you've sussed the special moves they are easy to execute.

Each fight has a time limit, and the least damaged body by the end of it wins. There are two cameos of the contestants at the bottom of the screen, which gradually get more battered as your character does. Unfortunately, there is little indication of a successful hit, and no staggering characters to let you know you've dished out a good pasting.



The two women characters are dressed in skimpy costumes for no apparent reason, other than that it's in the tradition of how women are depicted in games.

The graphics are colourful, the sprites are a decent size and they have a cartoony look, although they do seem a little amateurish. There are a good few fighting moves but not many frames of animation, making the moves very jerky. The backgrounds are lush with some snappy parallax scrolling and loads of colours, but the sound effects are a bit wimpy, so it's a better idea to go for the music option.

The action is certainly fast, there are three speed settings and on the quickest one the characters leap about like demented souls. To get a good hit you need to be at just the right distance for the attack, so you tend to spend a lot of time flailing around trying to get the impact point of a blow over the opponent's head.



The mass of moves and the high speed makes seeing exactly what's going on and planning attacks tricky at first.



Your character moves completely off the screen and your opponent is left whacking away at thin air – lax design.

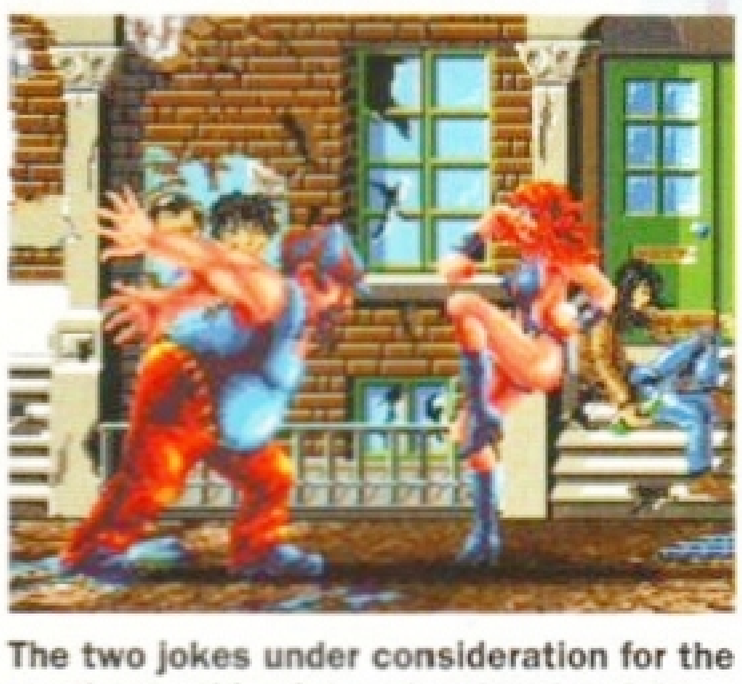
Dangerous Streets has a few exasperating features, such as the controls for the fighters being different – push up on the joystick and one character will jump and another will kick. You can also move completely off the screen which is a bit poor, but the special moves are imaginative, and the whole game has a light–hearted feel to it. There's none of the gritty reality of punching people in the kidneys here.

The truth of the matter is that *Dangerous Streets* won't keep beat–em–up fans happy as long as they've got games like *Body Blows Galactic* and *Mortal Kombat*. It's wacky and weird but ultimately fails to really grab the imagination.

Chris Lloyd

CD VERSION

For a further investment of £4 you can get *Dangerous Streets* on a Compact Disc for your brand new CD32. It also comes bundled with the new CD32 pack. You get a much better soundtrack which can be played alongside the sound effects. That's it, no extra characters, backgrounds, graphics or flash intro sequence or anything. Since the CD version costs less to produce than the three floppy disk version it's a little cheeky to charge another £4.



The two jokes under consideration for the caption to this picture involve dancing and knee-kissing. Take your pick.

DANGEROUS STREETS



PROGRAMMERS
Micromania

PUBLISHER
Flair 0661 860260

PRICE
£25.99

RELEASED
Out now

GRAPHICS
1 2 3 4 5 6 7 8 9 10

Big, colourful and slightly childish-looking characters. Not enough frames of animation.

SOUND
1 2 3 4 5 6 7 8 9 10

No tasty bone–crunching or body–splattering noises. The sound effects are a bit feeble.

ADDICTION
1 2 3 4 5 6 7 8 9 10

The two–player option is a bit of a laugh, otherwise it's all more of a giggle.

PLAYABILITY
1 2 3 4 5 6 7 8 9 10

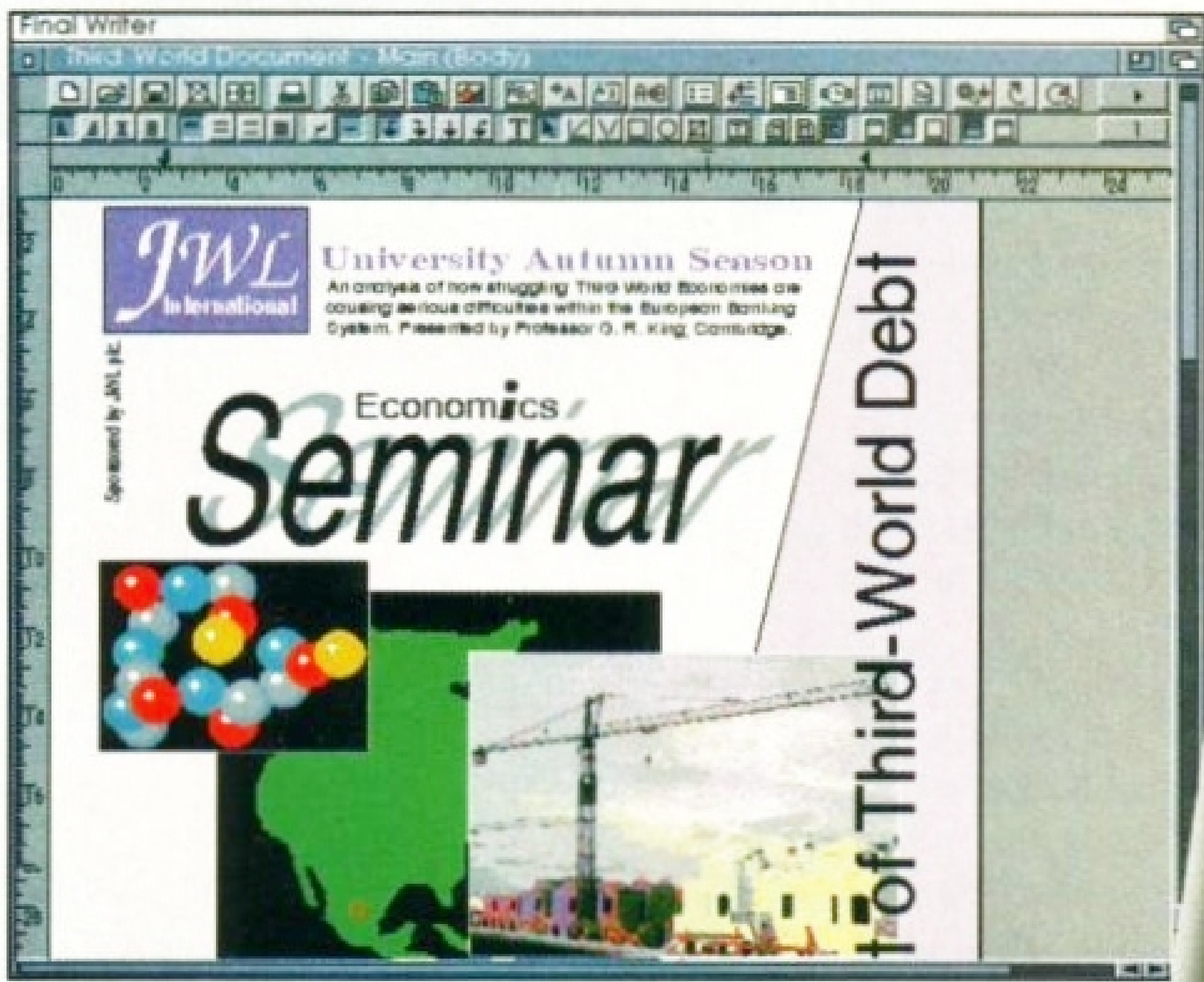
Some annoying bits, but still in danger of doing permanent damage to joysticks.

VERDICT

" *Dangerous Streets* is a quirky attempt to inject some action into an increasingly tired format. It dishes out a decent kicking but fails to connect with the knockout punch. "

48%

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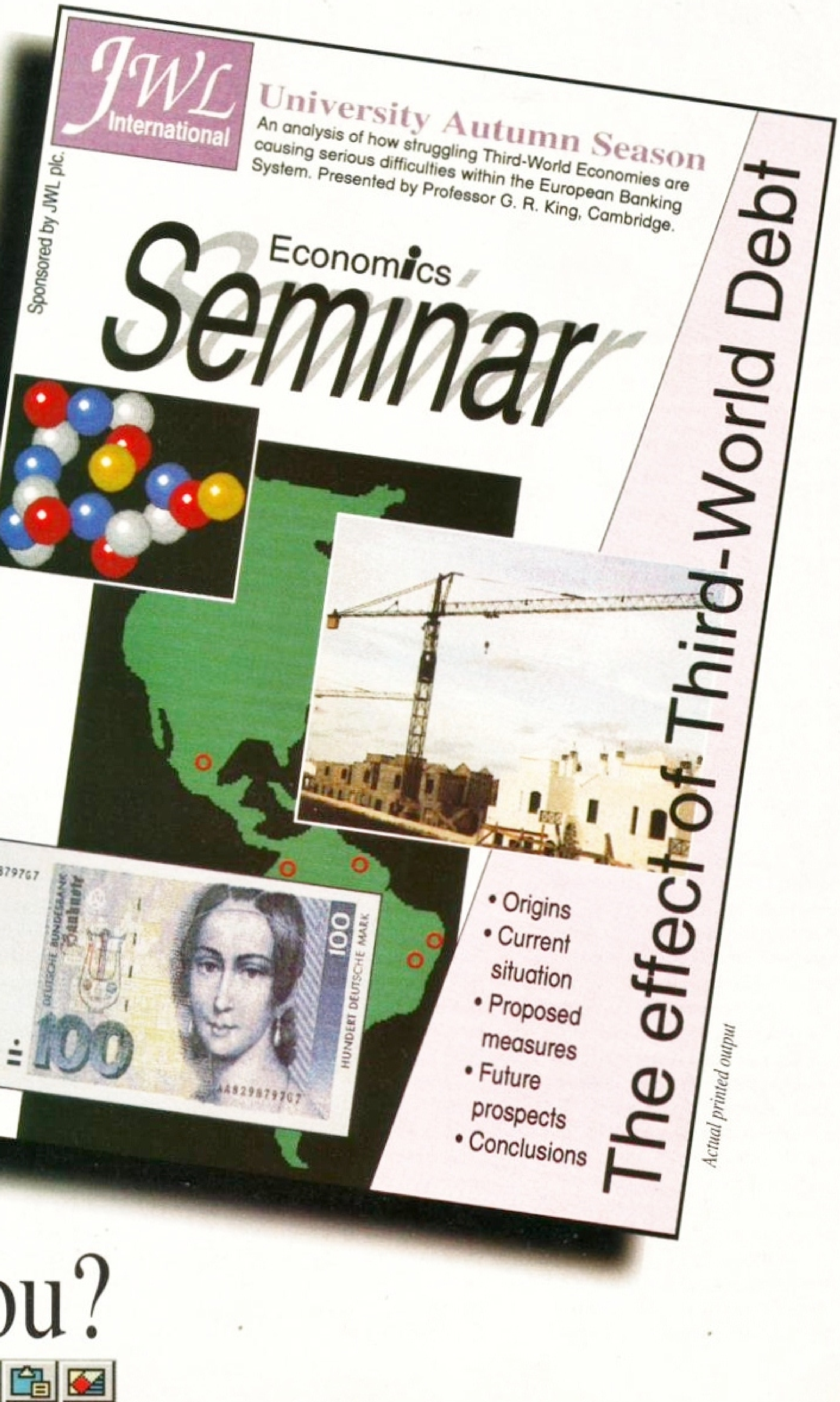
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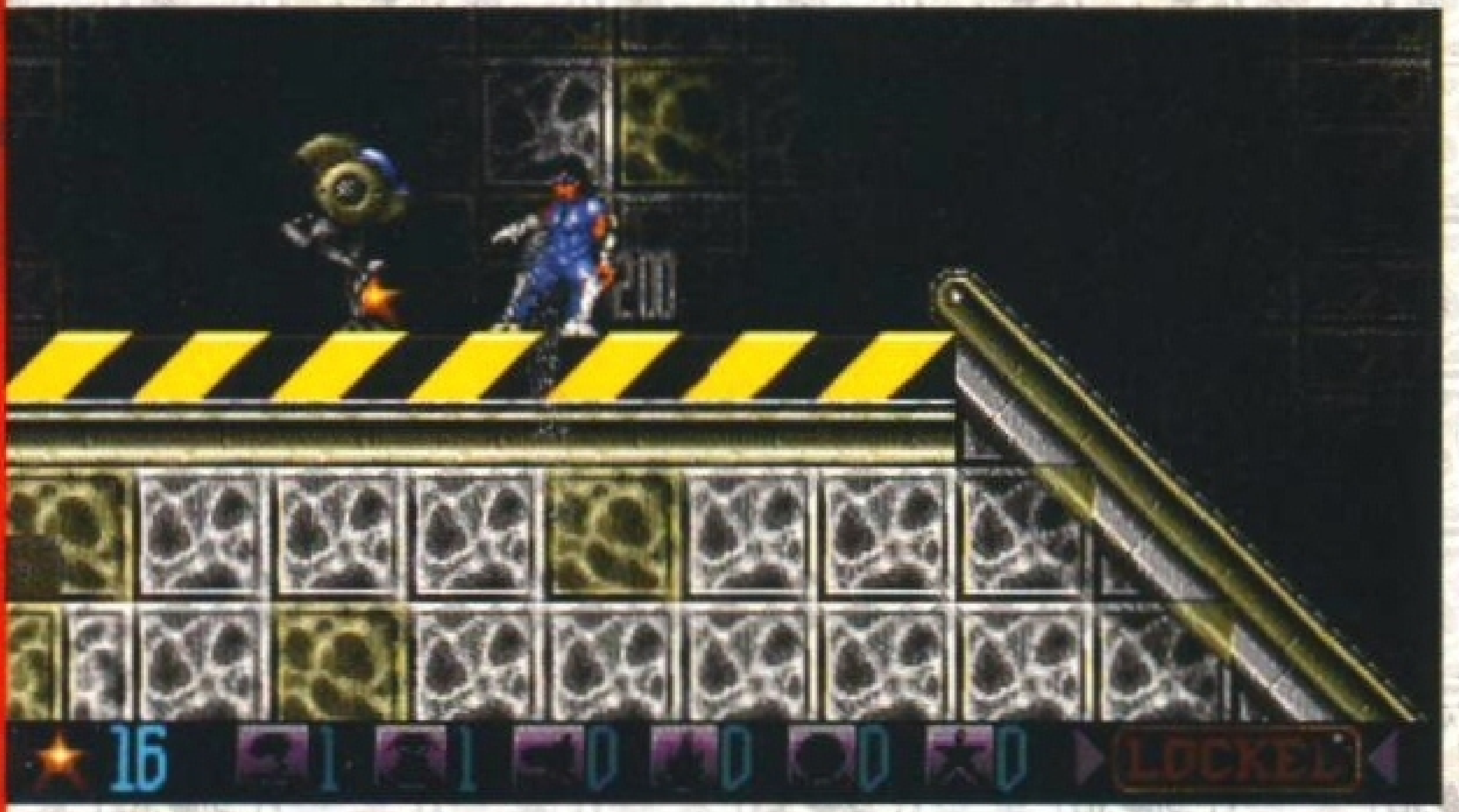
ASSASSIN
SPECIAL EDITION



Use your lethal pulse laser to take out baddies and other inconveniences.

Take a small man, any small man and drop him behind enemy lines from a helicopter, or perhaps an aeroplane, with a parachute of course, otherwise he'll die upon impact with the ground. Call him Assassin (politely, or he might kill you) and ask him to single-handedly take on a vast force of evil hidden beneath the earth's soil. There, you've got the plot for a game. Roger (that's what I call the little man) is armed with a deadly Pulse-Laser – an excellent device for dispatching the fiendish fools. In the original version, poor old Roger had nought but a boomerang so he's mightily pleased with Q for providing the new equipment.

Assassin Special Edition is a shoot–em–up on platforms (Roger wears silver boots though) and you roam underground collecting a variety of pick-ups and blowing away Robo Walkers and other bad dudes. Gold star collecting brings fruitful reward; get 50 and you can activate a Mega Weapon; collect 99 for an extra life.

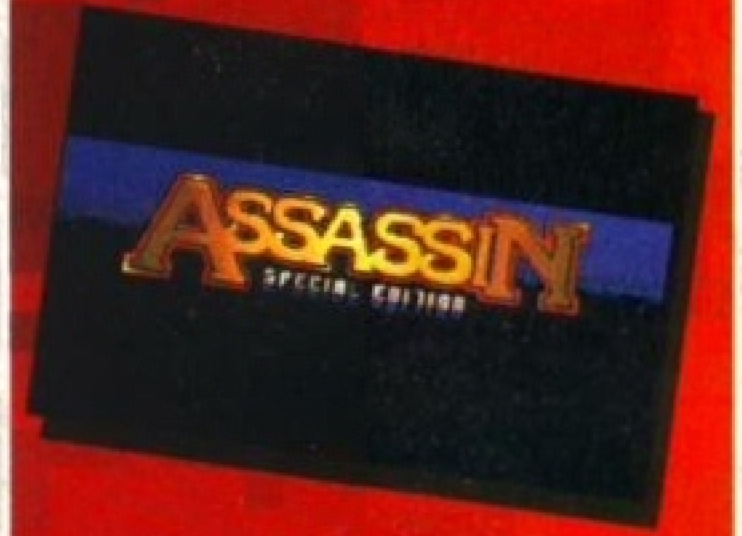


Roam around with Roger in an eerie underworld, blowing away Robo Walkers and collecting gold stars for power-ups in the fantastically-priced *Assassin Special Edition.*

The sprite moves fluidly, jumping around in a similar fashion to a breakfast show fitness host and with three difficulty levels you can gradually take on a tougher challenge. It's not wildly sophisticated action but it is incredibly playable – our beloved Ed removed me from the hot seat and assassinated merrily for two hours. The original cost £26 so an improved version at £11 would seem on the face of it to be a good buy. And it is.

Stephen Bradley

ASSASSIN



PROGRAMMERS
Dave Broadhurst, Haydn Dalton

PUBLISHER
Team 17 0924 291867

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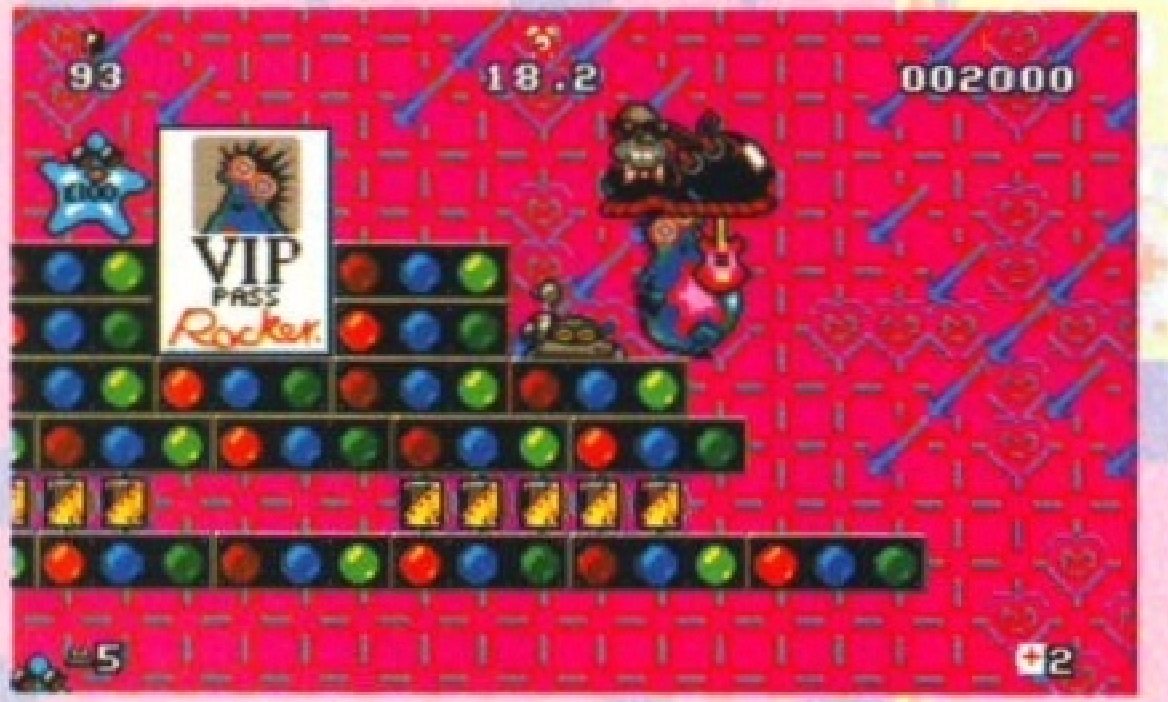
RELEASED
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NEEDS 1 MEG

87%



Press for action: *Snapperazzi* puts you in control of a sleazy tabloid press photographer eager to impress his editor.



The little chap has got a backstage pass and is busy snapping music celebs. Maybe this is where Michael Jackson is hiding.

SNAPPERAZZI

Bub and Bob, Zool, Soccer Kid and *James Pond* all have one thing in common. They're endearing characters in platform games. Not that empathy is the most important element in a computer game, but if you can identify in some way with your pixelated pal then the chances are, you'll want to keep playing.

Step forward *Snapperazzi,* a platform game about an alien news photographer from the planet Dirt whose ambition is to work for *The Sun.* To get his certificate in photographic dirty work, Snazzi must snap his way through seven worlds as well as a host of sub-levels.

Snazzi is deliberately portrayed as a baddie and indeed, he is a horrible little chap sporting an inane grin, a trilby and a flashing camera.

No-one in the *Amiga Format* office likes the character Snazzi. This is not a good start. If you look at a character and say "Uuuurggh", it's generally the case that you won't be clutching that joystick for long. That is, unless the gameplay is totally brilliant, and incredibly exciting. Ahem.

Not only are *The Sun* involved in *Snapperazzi*; there's a pizza company involved as well as a brand of fizzy sweets and they have their own levels. I'm not against the idea of sponsorship and brand tie–ins but when they are splashed across the screen of an average–to–poor platform game then... actually, they're a pleasant distraction from the mundanity of the game.

You see, *Snapperazzi* is rather similar throughout. Sure, the levels are huge and there are 14 sub–games, but the worlds all look and feel very similar. and there are very few intricacies to the gameplay. You bowl along, collecting rolls of film and snapping celebrities for cash, while avoiding Page Three girls shops. Yes, the shops, because old Snazzi is a shopaholic.

Snapperazzi is bright and colourful but this doesn't disguise the fact that the graphics are rather dull. There are a few good sound effects, but overall it's all indescribably tacky. *Snapperazzi* just doesn't hit the mark.

Stephen Bradley

SNAPPERAZZI



PROGRAMMERS
Terry Mancey and Dave Owens

PUBLISHER
Alternative Software
0977 797777

PRICE
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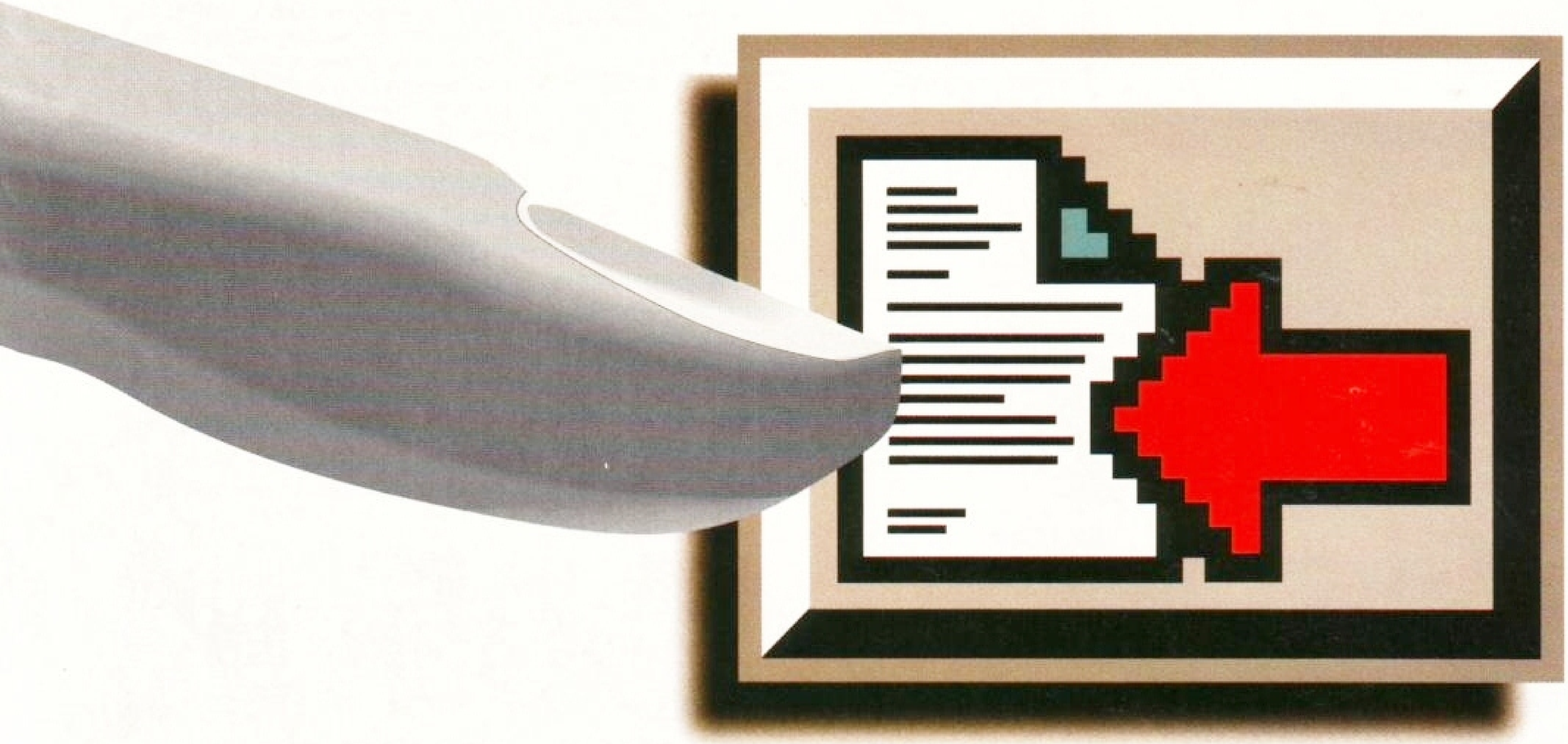
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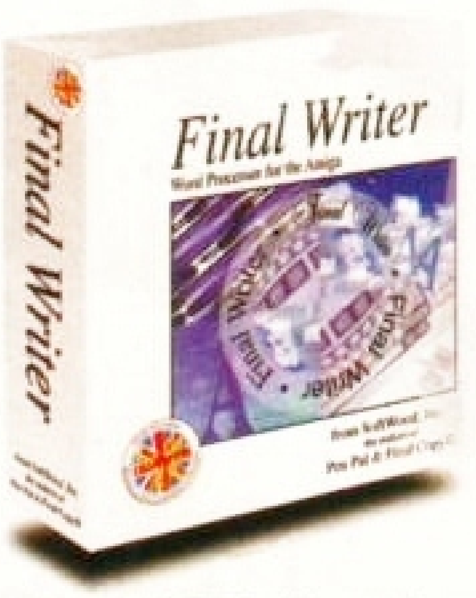
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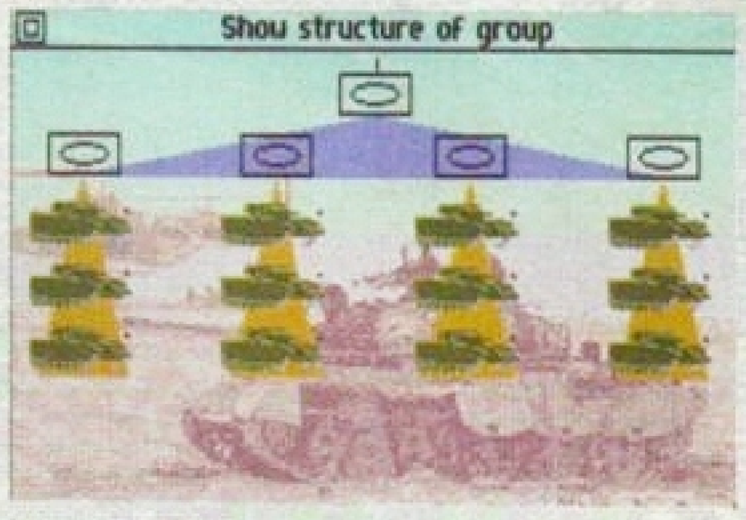
AMF



Chaos, a group of Pershings takes a hammering. War is often terribly confusing on the ground. There you are motoring along quite nicely thank you, when a shell from nowhere ends it all.



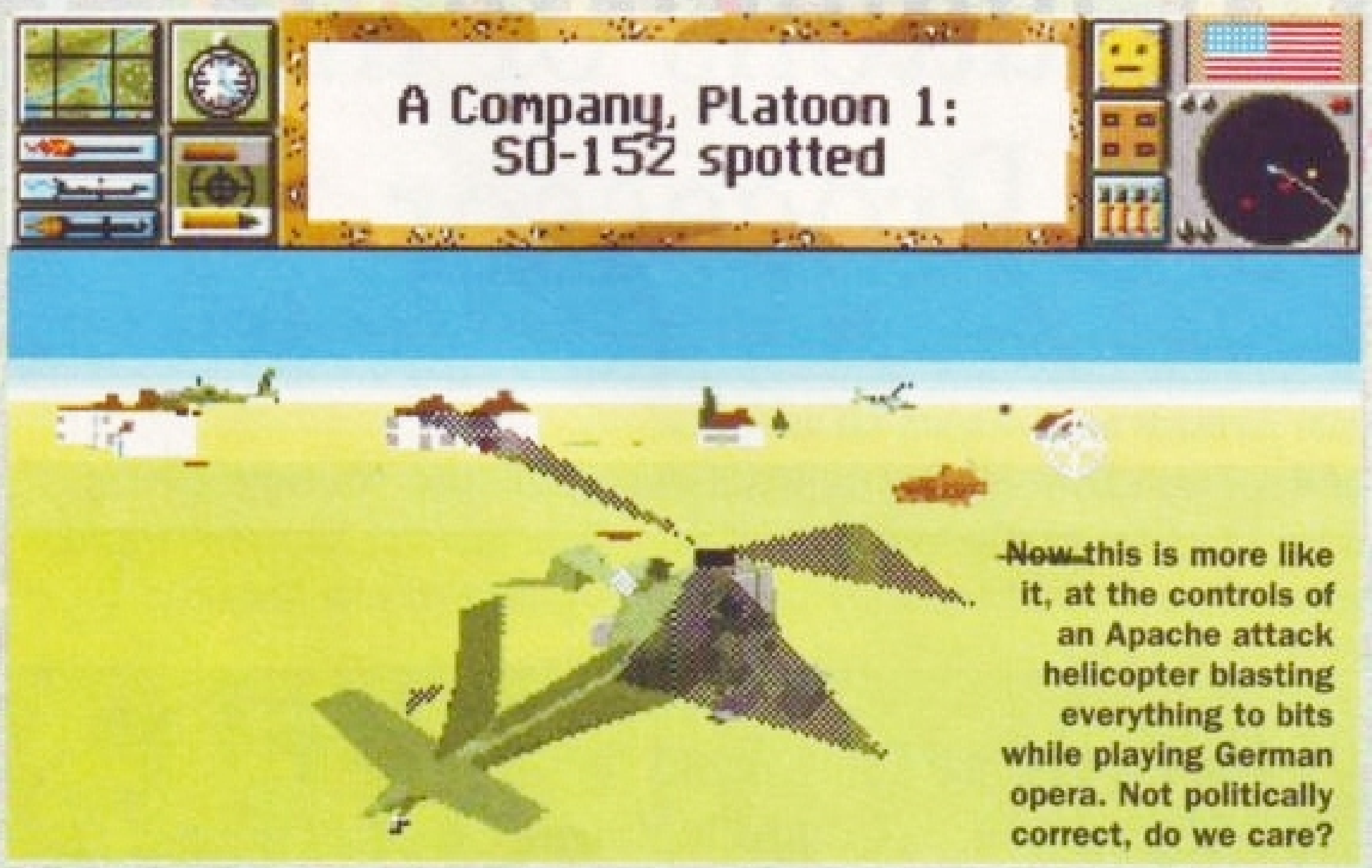
You can edit the campaign map or design your own from scratch. With patience and a reference book or two you could produce a simulation of a real war or battle. You can also do some 'what if?' scenarios, matching equipment that never actually met.



Heavy metal on parade, the structure of the armies is complete from individual tanks right up to army level.

CAMPAIGN II

This is a mega rollercoaster of a war game, you can tell it is because it comes complete with tanks, guns, and a serious selection of funny symbols on maps.



~~Now~~ this is more like it, at the controls of an Apache attack helicopter blasting everything to bits while playing German opera. Not politically correct, do we care?

War is hell. Lots of running about, shouting and banging – very vulgar, not to say dangerous. Playing war games seems like a more sensible idea. *Campaign II* is the sequel to the original *Campaign*, but instead of being set in WW2 it covers post war confrontations. Opening the large box reveals why it's so heavy. There is a book of photos and a thick book detailing all the vehicles and helicopters used in the game, the manual itself is a reasonable size and an easy read, phew!

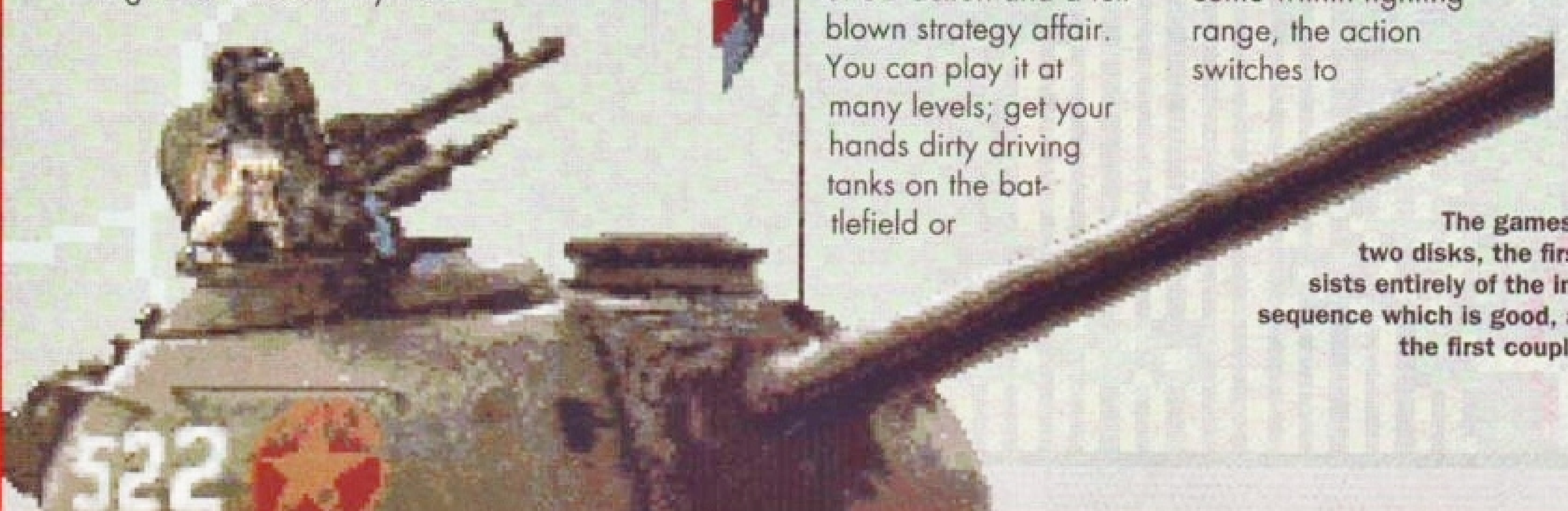
Campaign II pits the blue force against the red one in a series of wars ranging from the Korean to the Gulf. It's a strange mix of 3D action and a full-blown strategy affair. You can play it at many levels; get your hands dirty driving tanks on the battlefield or stick at being the general and moving markers around on the map.

The initial reaction to the mass of icons and maps is to start panicking. But a quick read of the mercifully good manual should have you up and running quickly. Right clicking on any of the icons brings up a text box to tell you what the icon does. Every game with lots of icons should have this feature, it saves a lot of references to the manual.

There are 14 training maps on which to hone your skills before you embark on the six maps representing real wars: Korea, The Six Day War, Yom Kippur, Vietnam, Iran-Iraq and the Kuwait punch-up.

These are huge efforts with dozens of units to command. The action starts at the campaign map where you direct the units which vary from a platoon to a full army. Along with the mix of tanks, you have attack helicopters, artillery, homing missiles and motorised infantry to play with –152 vehicles in all.

When two opposing units come within fighting range, the action switches to the battle map where up to 16 vehicles from each side battle it out. You can take command of a platoon leader and enter the 3D section, or you can command things from the battle map. If it takes your fancy you can miss out the battles and opt for your Amiga to figure out the results while you stick to strategic operations. This is often the best option because the Amiga plays your hand well.



The games comes on two disks, the first one consists entirely of the introduction sequence which is good, at least for the first couple of times.

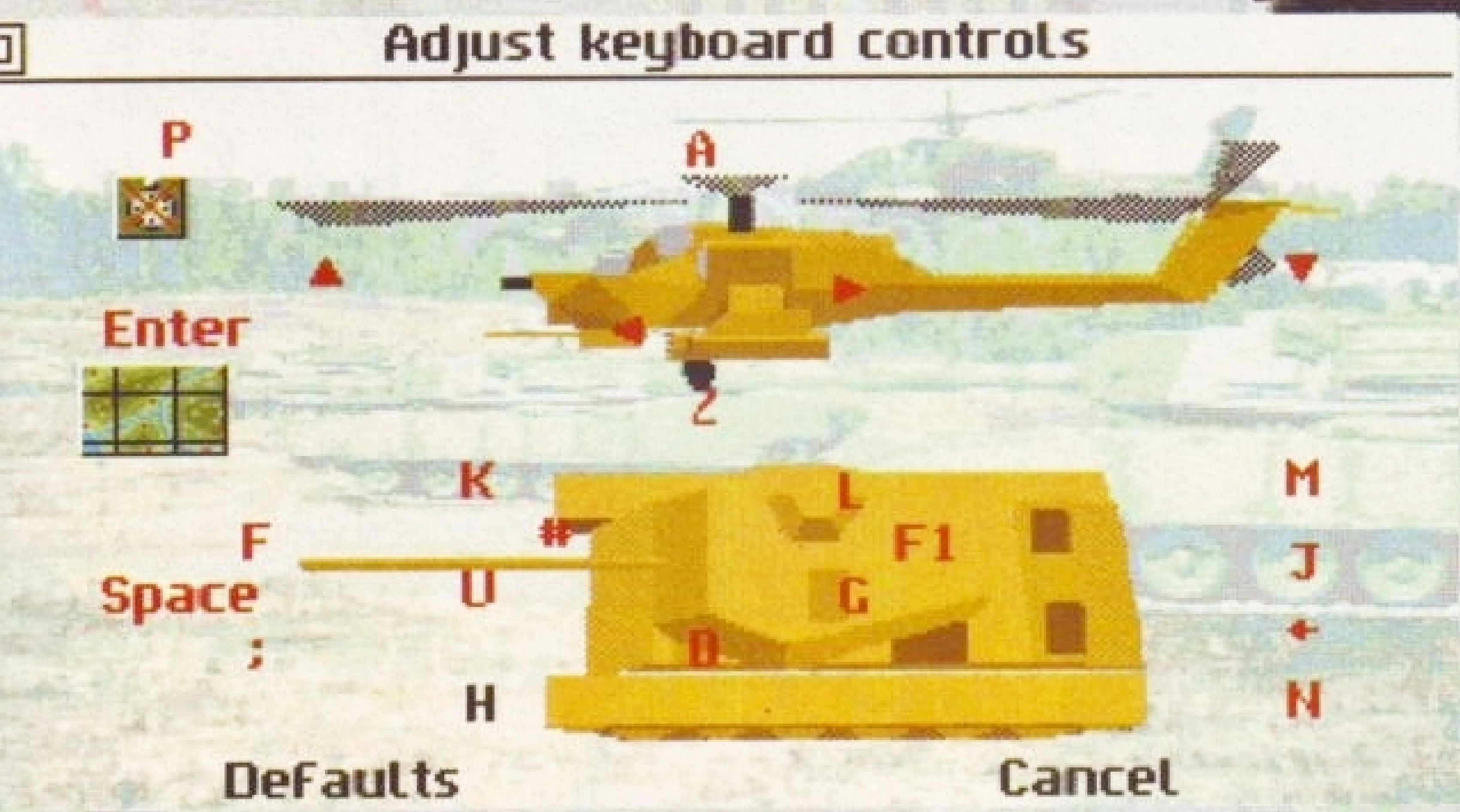
Sound and vision

The 3D graphics are not bad at all, each tank is instantly recognisable and there is lots of detail to the trees and buildings. You can adjust the level of 3D detail to help speed things up, which it needs.

On an A600 things move slowly and jerkily, on an A4000 it's almost too fast to play properly as tanks zoom around like sports cars. The sound is initially interesting with clanks, explosions, electric motors and machine guns, but after half an hour it becomes a tad monotonous.

The sound suffers from running on slower machines, on an A4000 it's a constant barrage of samples, but on an A600 it's intermittent and annoying because the engine noise stops and starts as each frame is updated. It's pity you can't adjust the sound effects as you can the graphics. At least you can turn them off.

In the 3D battles the vehicles and helicopters are controlled by key-



The mass of configurable keyboard commands you need to master before taking your new battle wagon on the road.



board or in combination with a joystick. The keyboard is best once you have learned the commands. You have individual control of tank tracks, turrets including gun elevation and all weapon systems. You view your chap from above and behind, which can make accurate aiming difficult. The turrets move independently and you can lock the view to follow the turret instead of the hull. It's easy to play but difficult to do well. If you get stuck behind an obstacle that you can't see, you have to back away until you can see it and go round it.

The artificial intelligence used in the 3D sections is slightly dodgy. Platoons of tanks run into each other and get stuck, and units make what seem to be suicidal attacks. You need to keep a tight reign on your units because they are keen on exposing their flanks to enemy tanks!

A game of two halves

The two halves of *Campaign II* sit uncomfortably together. The strategy game is eminently playable and respectably realistic, if over simple in parts. You can opt to play the whole game in this mode if you are a more serious wargamer. The 3D section is good fun, but it detracts from the realism of the rest of the game. The battles are fought at an unrealistically close range between units with some weird things going on. The two don't quite go together.

The game sets itself a large target of simulating wars over a 50-year period from army level down to controlling individual tanks. Winning the battles takes practice and skill, especially if you are out-numbered or out-gunned. It's not a game you can master quickly, although a quick burst of 3D tank battle is fun.

The game proper is for dedicated wargamers, who will love it and no doubt pick holes in it at the same time. If you see the battles as more representational rather than stunningly accurate, it helps. *Campaign II* deserves to collect a series of dedicated followers. It's a brave effort which aims for excellence but doesn't make it past good.

Chris Lloyd

CAMPAIGN II

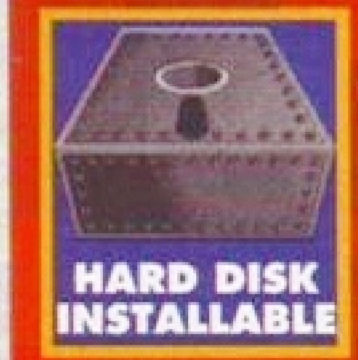


PROGRAMMERS
Jonathan Griffiths

PUBLISHER
Empire 081-343 7337

PRICE
£34.99

RELEASED
Out now





NEEDS 1 MEG

GRAPHICS

153 accurate 3D vehicles means it looks good, but is jerky on slower Amigas.

SOUND

A riot of tank noises and bangs that can get too much at times, especially when irregular.

ADDICTION

Wargamers' hog heaven. If you get into it, you'll find it seriously difficult to get out again.

PLAYABILITY

A complex game with easy controls, yet great depth. It's a smart game to play.

VERDICT

"A huge, playable war game with some serious 3D graphics in an odd mix of styles. It's going to suit some people right down to the ground."

79%

I FEEL LIKE MAKING WAR!

Despite *Campaign II*'s complexity, it's fairly easy to get the hostilities rolling along. The simulations of real wars take ages to finish, with hundreds of battles. Each campaign starts by loading in one of the maps, or designing your own. Don't expect to jump in and win a major war easily, you need tactics, strategy and planning. Damn that's my chances scuppered!



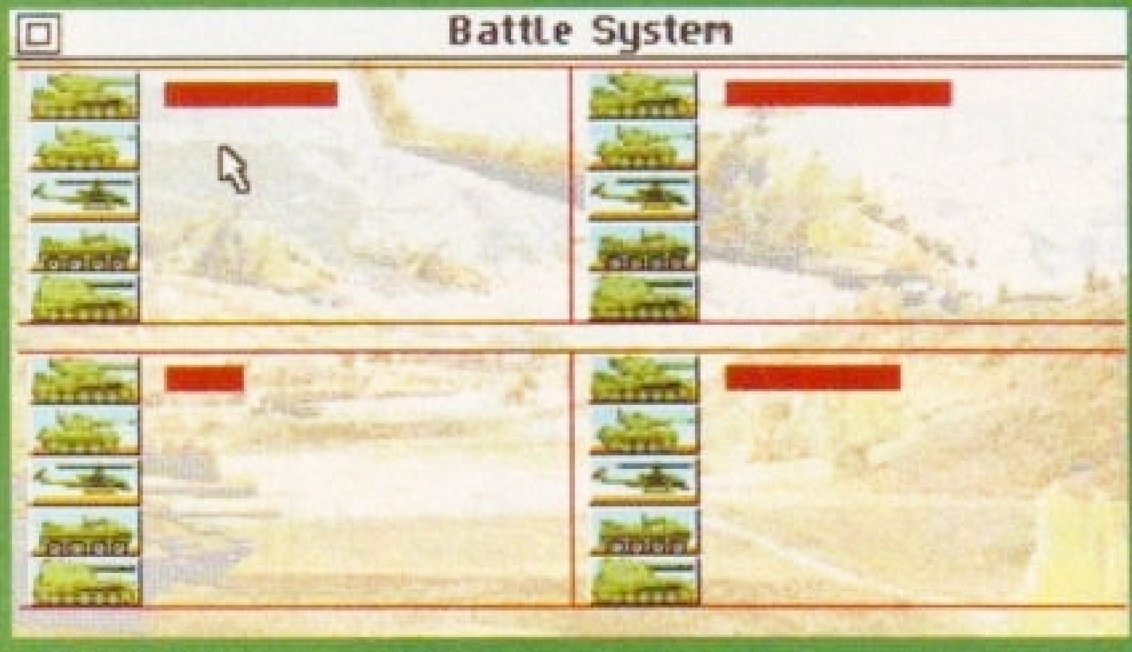
1 The campaign map. From here you direct your units about the map of the entire war. This is 'Nam 1962, the start of nasty and protracted war. Cue Doors music. Can you do any better than the Americans did? When two units move within battle range the screen switches to...



2 The battle screen. Up to 16 of your vehicles can take part in the battle at once. You command each of the platoons in turn, giving them destinations. They fight on automatic, firing at anything within range. If you want to take direct control you can switch to...



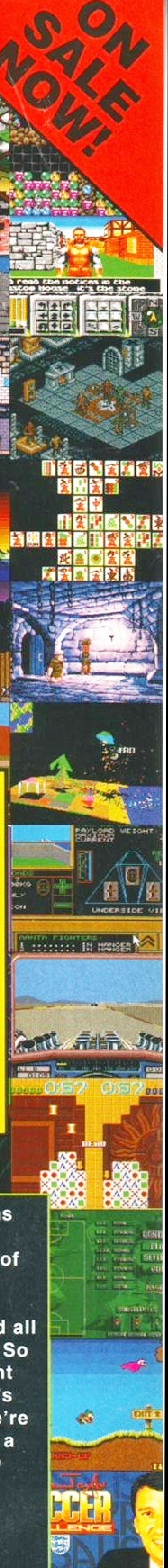
3 The 3D view of the battlefield. You can take direct control of the platoon leader and charge about a bit before you get blasted to bits. Recklessness is risky. You can drive up really close and blast things to bits, but you have to be quick. The realism goes a bit astray at this point.



4 When the dust settles you are shown the results of the clash. The enemy retreats pretty sharpish if you outnumber them. It pays to have integrated units if you can, AFVs without anti-aircraft support caught in the open by attack helicopters are soon shot to pieces.

AMIGA GAME READ THIS!







DEATH DEFYING



"I had to use all of my physical strength in a kinaesthetic depletion exercise just to hang on. Frightening slightly, exhilarating definitely."

Steve McGill gets his motors running and gets a very long way out on the highway with *F1* and *SKIDMARKS.*

FURIOUS FUN!



"Do little coloured balls of fluff drum up any images of screaming in anguish and torment?"

Cam Winstanley shakes *FURY OF THE FURRIES* by the throat and watches it grow gradually limp.

Oh and in addition to those little gems of incisive comment we've also looked into the hearts and minds of *Bubba'n'Stix, Campaign 2, Goblins 3, Dennis, Simon the Sorcerer, Lamborghini American Challenge, Snapperazzi, Global Domination* and all the usual budget, PD, CD32 and AGA releases. So there really is only one place to look if you want to know anything about Amiga games and that's AMIGA POWER. As if all that wasn't enough we're also giving you the first level of *Cool Spot* and a two player section from *Lamborghini American Challenge* – so get your hand in your pocket!

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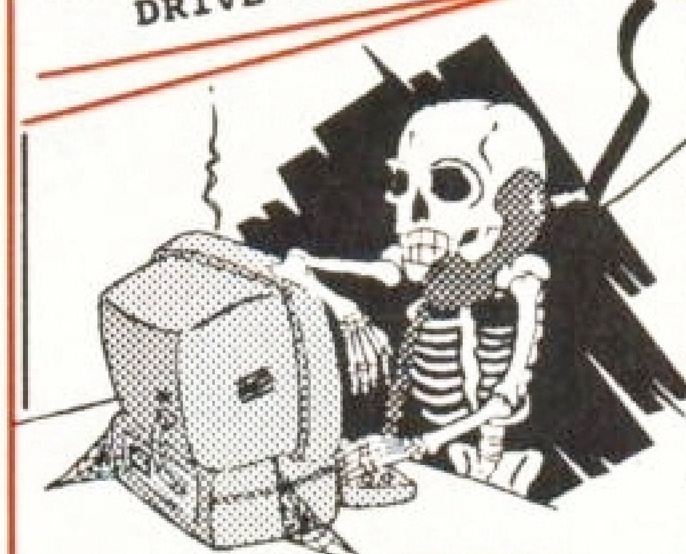
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The bridge of the Starship Enterprise where Captain Kirk sits in his comfy armchair, witters on about final frontiers, warp factors and logs and tells everyone else what to do. Here the crew are about to encounter the Klingon menace.

STAR TREK® 25TH ANNIVERSARY

You've watched the TV series, you've followed the films, but will you want to play the game?

Star Trek. As a TV show it was overrated, wet liberal rubbish that changed nothing. As a series of films it ranked up there alongside *Lassie*. As a 'way of life' it is the national sport of the nation of Saddo. It was derivative, unoriginal, patronising and dull. I hate it and I hate the All New Star Trek Show (with Scrappy Doo) twice as much.

OK, fooled ya! I was brought up on *Star Trek* like everybody else. No one I have ever met has ever said anything like that about the show that has crossed national boundaries and even spanned the age gap.

The worst you'll ever hear said about *Star Trek* is that someone hasn't set their video to record it. There is an ethos to the genre. A feeling of familiarity and comfort. We can all complete the phrases: "It's worse than that, he's..." or "Damn your Vulcan .... Spock!" or "Phasers on..." as if they were the first words we'd heard spill from our mothers' mouths. So how have the lads at Interplay handled the sacred cow of the second TV Generation?

Slowly. Very, very, very slowly.

Do you recall the episode when aliens who moved at trillions of miles and hour invaded the Enterprise and one of the females took a fancy to Kirk and turned him into a speed freak?

Slow points

Do you recall how Kirk saw his shipmates moving at one inch per hour after the alien floozy had spiked his coffee? Well slow that down a bit and you've got roughly the speed that this game plays at.

Disk accessing from the hard disk you have to have for this 9Mb monster has been lowered to an artform that ranks down there in terms of finesse with clog dancing by the society of drunk death metal freaks. And, by the way, installing this lot to a 20Mb A1200 IDE hard disk took an hour!



This has PC port written all over it and I understand that the programmers were trying to speed up the game from the PC version. It didn't work lads.

All of this affects any chance a reviewer might have of actually gauging the gameplay. There are puzzles and dialogue, there are combat sequences both in space and on planetside. There are old friends such as Harry Mudd, the Klingons and the security guy in the landing party who you just know is fodder for Romulan hardware.

The whole thing is hung together in an episodic manner with the verbal exchanges between Kirk and Scott or Kirk and Spock finishing each episode. There are phasers and photon torpedoes. There are sensors, warp factors, energising and beaming downs. The whole thing looks as if it should be good. But...

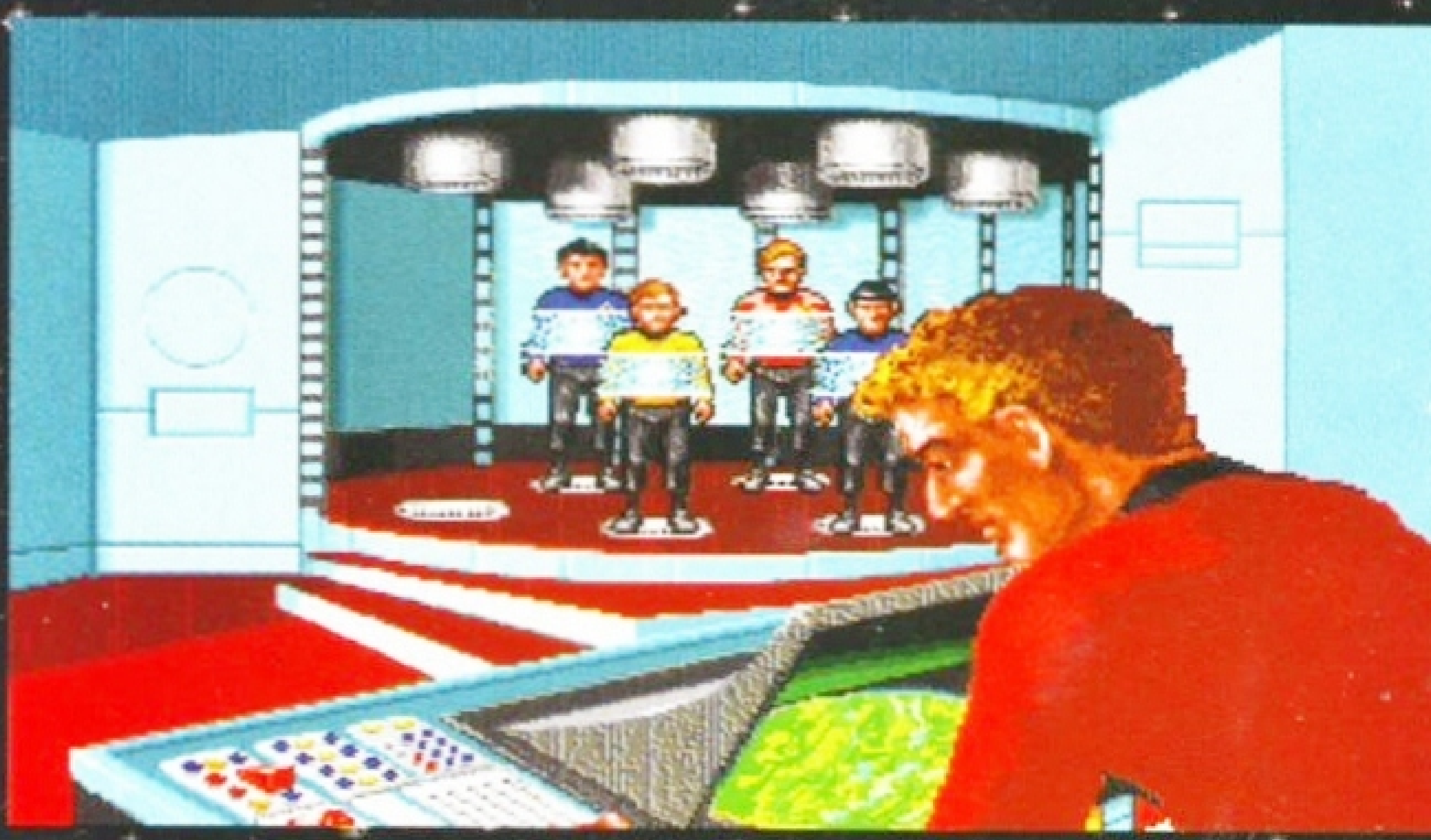


Apart from all its claims to fame as a ground-breaking series *Star Trek* is also responsible for "to boldly go...": the most famous split infinitive in the English language.



Here we see the Enterprise orbiting the famous Red Planet, which is made up entirely of rusty things.

TO EXPLORE STRANGE NEW WORLDS.



This is the Enterprise hairdressing salon where Kirk and the rest of the crew use these space-age hair dryers to make sure that they don't suffer from split ends.



First reader to write and tell us which band did *Star Trekkin'* wins a T-Shirt.

It is soooo slow. And juddery. Have you ever played one of the computerised darts games where you are in control of a randomly wobbling pointer and you have to click the button when the pointer is roughly in the area of the treble 20? Well this is how controlling Kirk and co feels.

Star Trek should be a seamless control interface with useful icons, point and click action and all the fun of the series combining to make it a game you want to own. Instead, the whole lot conspires to make this package desirable only to hardcore Trekkies who aren't that concerned with gameplay but who want to add the packaging to their collections. But we can't really leave it there. This is more than a game, it's also another piece of memorabilia.

It's a phaser life

But what of the plots and subplots? It must be said that, while the programmers were failing dismally in their tasks, the storymakers were applying themselves with excellent attention to detail and a good sense of puzzle making. There is more to this than rushing around the place blasting things with phasers. There's a trial scene, there are elements of diplomacy, there are also a few moral judgements to call.

OK, so you could play the game with phaser blasting and pig-headedness but you won't gain the approbation of Star Fleet Command. And what does approbation make? All together now... points! And what do points make? Points make... erm... a good feeling about yourself.

So, if you're a Trekkie who has a compulsion to keep your collection of everything ever that has *Star Trek* written on it, you'll probably want this game (you'll probably want this review in that case!). But if you're someone who wants to play an Amiga game, I wouldn't bother.

Tim Smith

STAR TREK

STAR TREK 25TH ANNIVERSARY

PROGRAMMERS
G Christensen, W Yanigi, P Edenstein, M W Strategy

PUBLISHER
Interplay 0865 390029

PRICE
£34.99

RELEASED
Out now

HARD DISK INSTALLABLE

NEEDS 1 MEG

GRAPHICS
1 2 3 4 5 6 7 8 9 10

They would probably look most excellent if they didn't move at impulse engine speed.

SOUND
1 2 3 4 5 6 7 8 9 10

Apart from the alarm signals, the explosions and communicators and the music there's nowt.

ADDICTION
1 2 3 4 5 6 7 8 9 10

Make that 10 if you're an obsessed Trekkie. Otherwise forget it.

PLAYABILITY
1 2 3 4 5 6 7 8 9 10

One of the least playable games I've seen in a long time. It's just too damn slow.

VERDICT

" A good stab at the humour, and the look of *Star Trek* is ruined by almost total unplayability – If you want space strategy try *Wing Commander* or *Frontier*. "

50%



Slithery slugs, mad robots and alien dogs are just some of the weird, wonderful and wacky opponents you will encounter when you reach the Sci-Fi World of *Oscar*.

OSCAR

Already available in CD32 and AGA versions, *Oscar* looks set to battle the baddies – and the critics – one more time with this standard Amiga incarnation.

Based on the highly-successful *Trolls* game engine, *Oscar AGA* was a severe disappointment. Flair's graphic artists obviously went berserk with the paint palettes and dressed what was a reasonably good platformer in the kind of dayglo clothes last seen at hippie gigs on Three Mile Island.



This is better. With the colour scheme limited to 32 colours, *Oscar* emerges from the psychedelic murk with its platforming credentials intact. There are seven themed worlds to explore, each with three levels of movie-related mayhem.

The aim of the game is to collect a certain number of Oscar statuettes on each level before moving on to the next. To help you, Oscar has a yo-yo for certain sections which he can use to break down walls or swing across chasms and there are the usual bonuses and baddies to deal with on the way.



By far the most garish level in the AGA version, Game Show World benefits considerably from this more low-key and restrained approach.

Oscar is by no means up to *Zool 2*'s extremely high standards – there are simply too many flaws, such as dodgy edge detection for that – but this standard version marks a distinct improvement over its more colourful cousin. Less is more, as they say.

Rob Mead



Oscar pulls on his natty military garb and frogmarches his way to victory in the World War Two section.

OSCAR

PROGRAMMERS
In-house

PUBLISHER
Flair 0661 860260

PRICE
£25.99

RELEASED
Out now

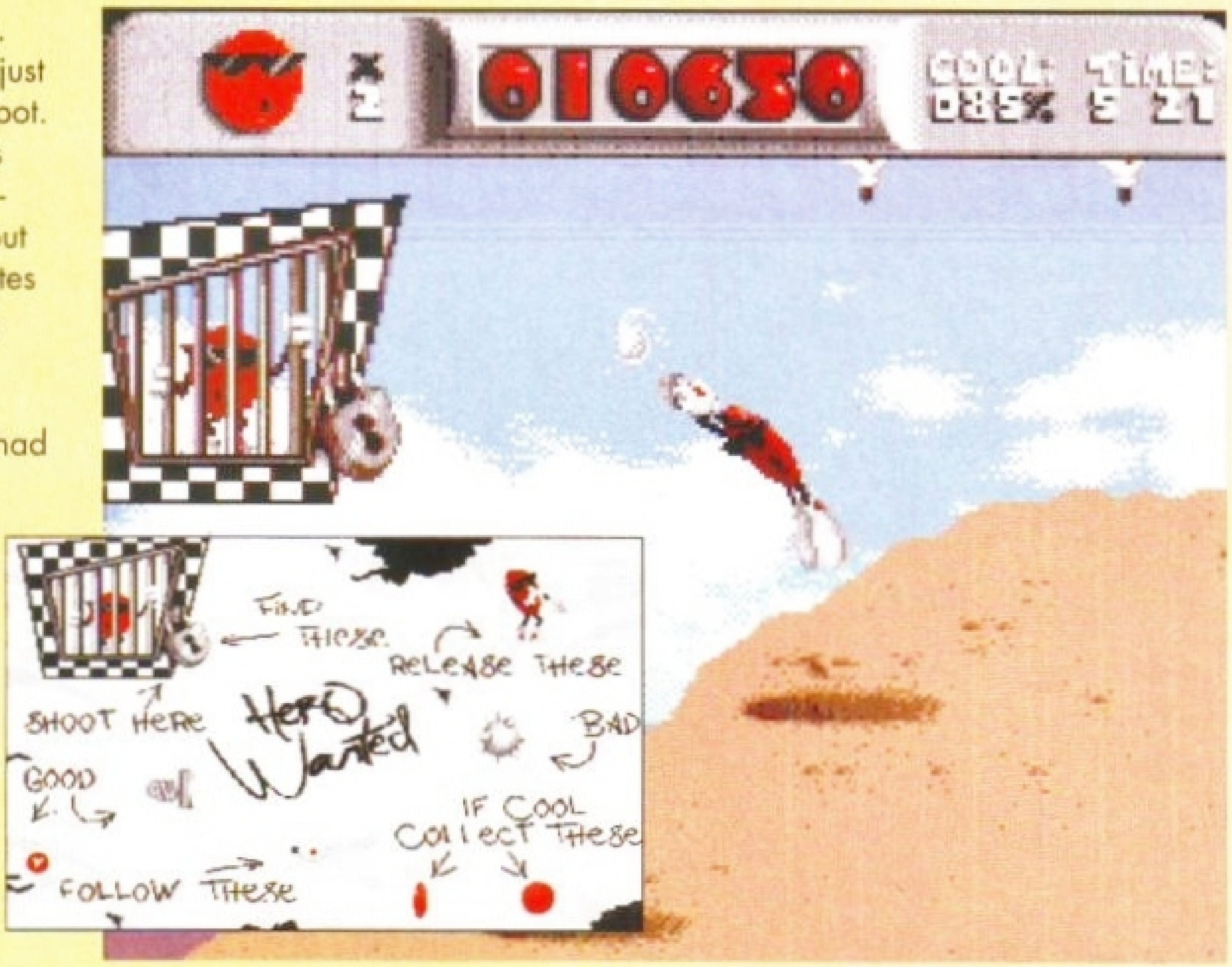
HARD DISK INSTALLABLE

70%

Look at this little fellow go. All arms and legs and... just a minute, this bloke's a spot. No-one likes zits. Pimples are just not cool. How do I know - because I've seen that advert about the bloke who goes to see his mates in the pizza restaurant after using some acne cream that allegedly works and suddenly he's a handsome hero. And before that they had been calling him 'pizza face' or some such cruel jibe. Anyway, that's not important right now.

Cool Spot has got something to do with promoting fizzy drinks – apparently he comes cheaper than Michael Jackson. Seems that Virgin like their platformers to tie in with something. Remember *Global Gladiators* and those tasty hamburgers? But more of that later.

So what's the problem here then? There's usually some sort of trouble otherwise there would be no point to the whole affair. A wily Wild Wicked Willy Will chap has kidnapped Cool's mates (also spots) and his task is to free them in time for tea with the King at the big castle on the hill. Or something like that. Armed with only a constant supply of gassy bubbles to chuck at the baddies, our Ray-Ban sporting hero sets out on a crazy adventure to the sound of the surfmungous Wipeout tune.



Bounce your way around the seaside locations taking out the baddies and collecting the red spots and release the captive spot from the cage. That's *Cool Spot* for you.

COOL SPOT



The intrepid Cool Spot leaps down from a dangly bit of rope...



And lands on a wooden thing where he ponders his next move...



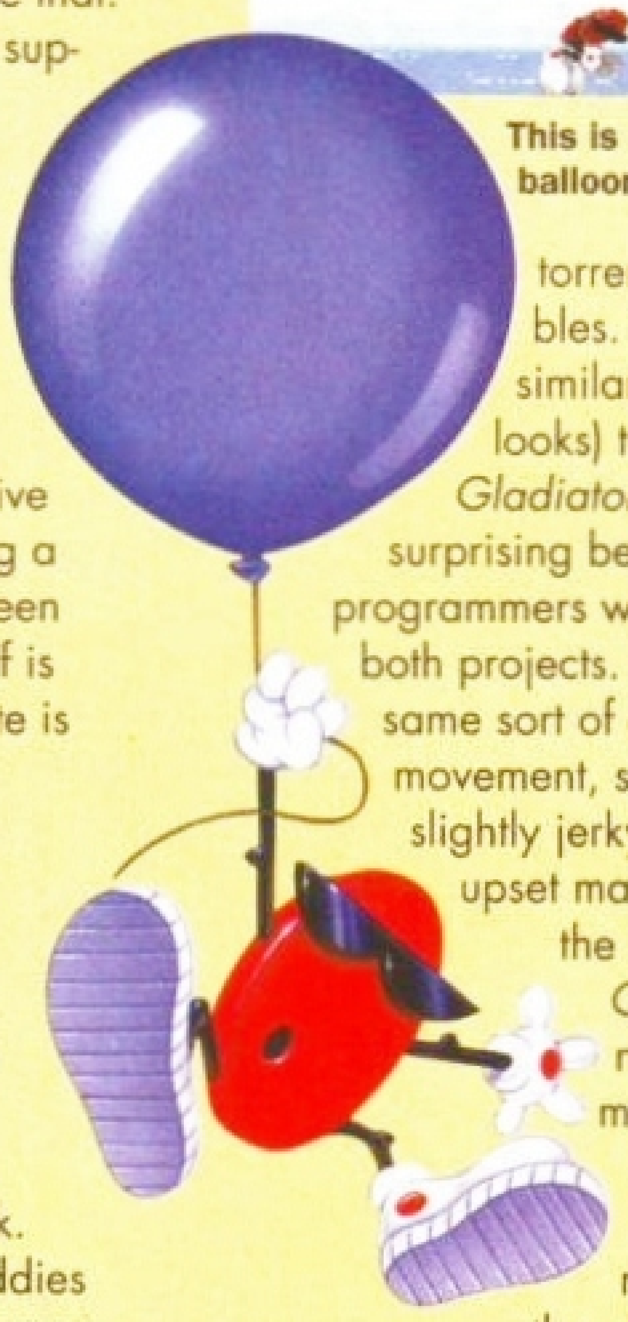
Cripes! This character's a bit crabby, better make that move fast!



This is a bouncy balloon–based bit...



And here we see the cool yet spotty one collecting his bonuses.



Cool Spot has been converted from the MegaDrive version, in the process losing a few colours and a bit of screen speed although Cool himself is slightly more pacy. The sprite is incredibly er, spritely.

The idea is to collect as many red spots throughout each level and free the trapped spot from the cage at the end. Collect a certain number of the circular red things and you qualify for a Bonus level against the clock. Unfortunately, there are baddies aplenty out to stunt your progress, upon whom you unleash your raging torrent of gassy bubbles. This game is very similar in feel (if not looks) to *Global Gladiators* which is not surprising because the same programmers were involved in both projects. Both have the same sort of general feel, movement, sound effects and slightly jerky scrolling which upset many who played the eco-friendly *Gladiators*. But it never bothered me, and even though *Cool Spot* adds nothing new or original to the platform genre, it's still fun. And that's what platformers are meant to be, isn't it? Cool Spot is an endearing character, full of little quirks, and it's quite good fun to jump and bounce around collecting spots and pick–ups, diving between balloons, shooting crabs and flies and other beasties. And that's it – there's nothing much else to write home about.

The control of the sprite is occasionally annoying, particularly when you are attempting to fire your bubbles at diagonal angles and sometimes when you move backwards and forwards quickly the scrolling looks bonkers.

But, gripes aside, and *Cool Spot* is by no means perfect, this is solid if unspectacular platform fun, overpriced a by few quid.

Stephen Bradley

COOL SPOT



PROGRAMMERS
John Twiddy

PUBLISHER
Virgin Games 081-960 2255

PRICE
£29.99

RELEASED
Out now



NEEDS 1 MEG

GRAPHICS
1 2 3 4 5 6 7 8 9 10

Cool Spot himself is the best element in the game – a superbly animated sprite.

SOUND
1 2 3 4 5 6 7 8 9 10

Plenty of squeals and squeaks and some reasonably decent backing tracks.

ADDICTION
1 2 3 4 5 6 7 8 9 10

It can get a bit repetitive and at times rather frustrating, but there's plenty to do.

PLAYABILITY
1 2 3 4 5 6 7 8 9 10

Not quite a top bracket platformer, but *Cool Spot* is still quite a gas.

VERDICT

“ *Cool Spot* is a bright and breezy platform romp by the seaside which, given a bit more care and attention to detail, could have been rather better than it actually is. ”

78%



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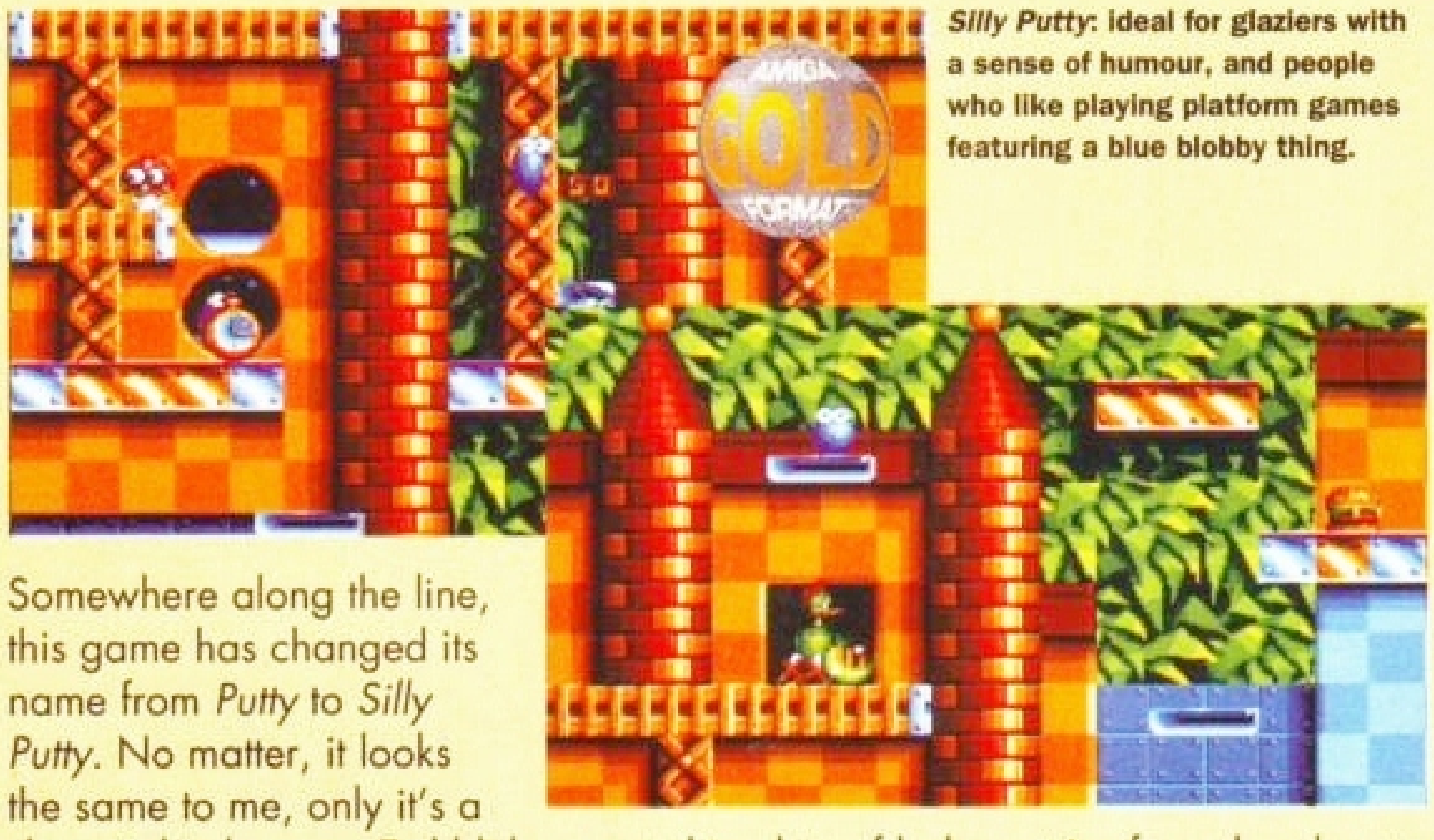
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SILLY PUTTY

GBH ■ £9.99 ■ Reviewed (as Putty) *AF*40 95%



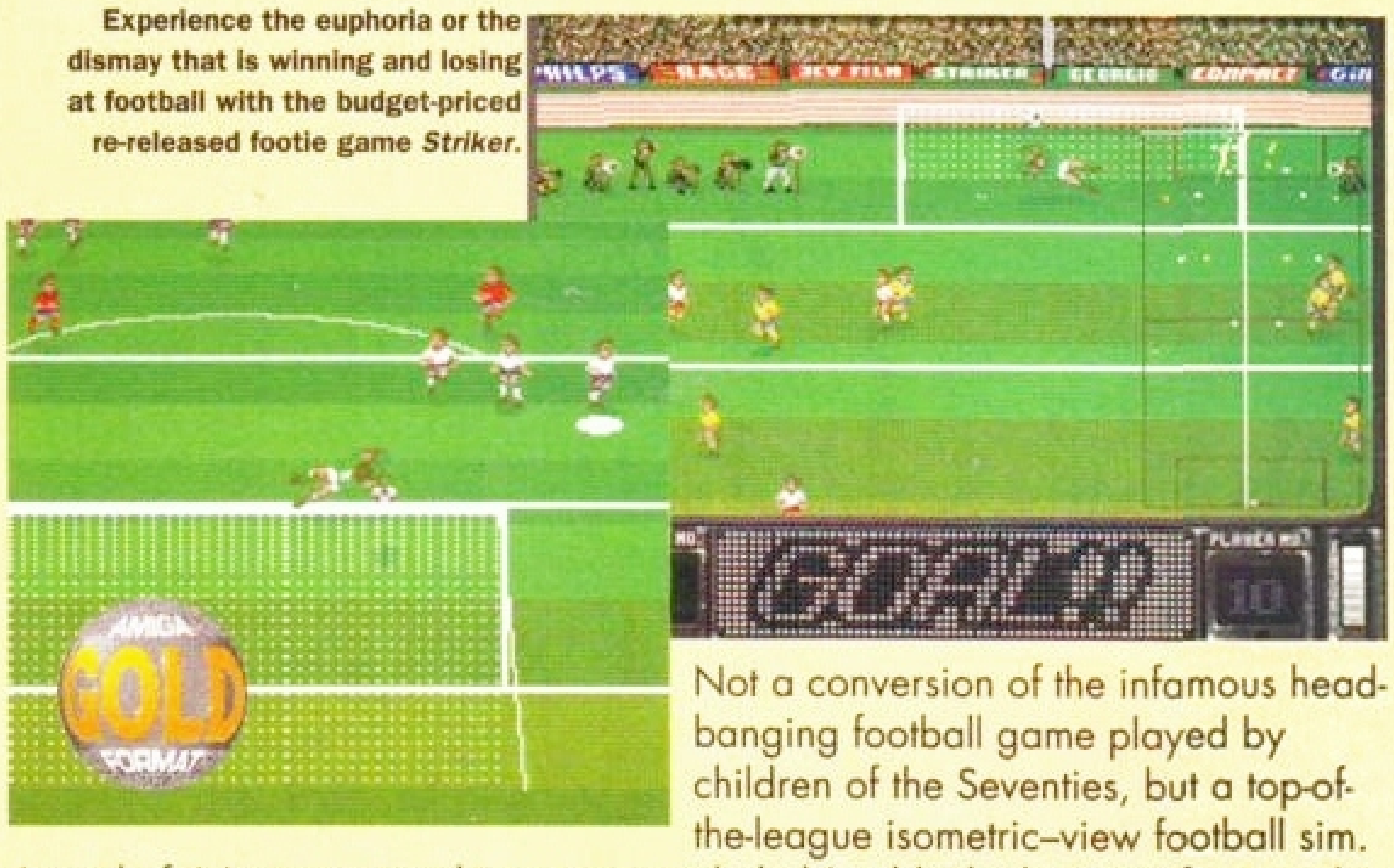
Silly Putty: ideal for glaziers with a sense of humour, and people who like playing platform games featuring a blue blobby thing.

Somewhere along the line, this game has changed its name from *Putty* to *Silly Putty*. No matter, it looks the same to me, only it's a darn sight cheaper. Evil blokes are taking lots of baby putties from the planet Zid and turning them into super gum. Billy Putty (should that be Silly Billy Putty?) must save the day with a virtuoso performance of platform wizardry. *Putty* looks superb, from the animated sprites, to the colourful backgrounds and smooth-scrolling screens. Billy can stretch into some positively unhealthy positions as he bounces through six levels. Along the way there are loads of performance-enhancing drugs, sorry pick-ups, to collect. Great bangs, pops and whistle effects combined with bubblygumtastic gameplay make *Silly Putty* ideal choice for glaziers, and people who like great platform games.

9/10

STRIKER

GBH ■ £9.99 ■ Reviewed *AF*36 93%



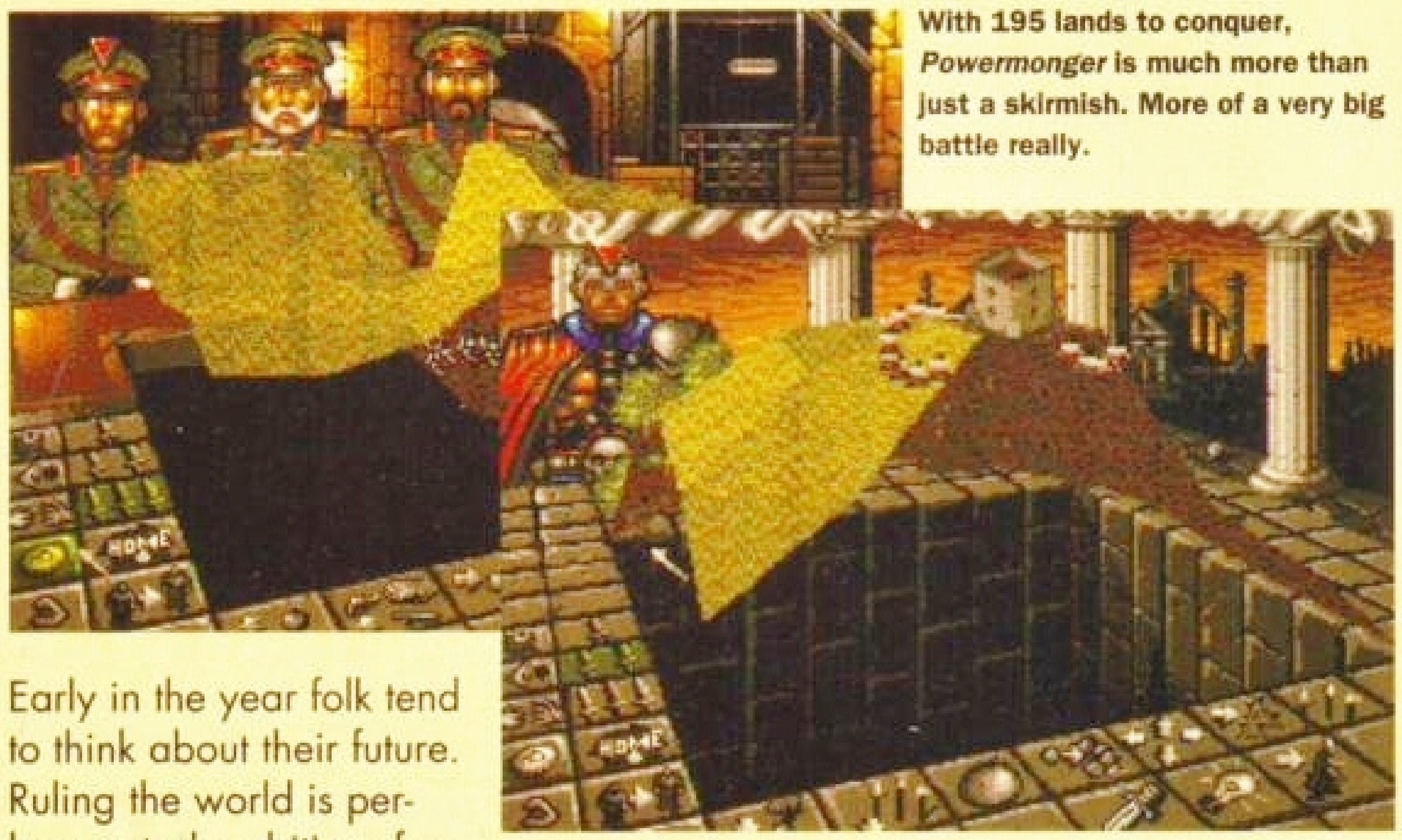
Experience the euphoria or the dismay that is winning and losing at football with the budget-priced re-released footie game *Striker*.

Not a conversion of the infamous head-banging football game played by children of the Seventies, but a top-of-the-league isometric-view football sim. A total of 64 international teams are included (no black players unfortunately) and seeded so you might just find the Germans a tad quicker to the ball than the Costa Ricans or the Zimbabwe team. This game is fast. Seriously fast. At first the ball flies back and forth like a tennis ball, but when you start to develop a few skills and a bit of tactical nouse, the game improves as a spectacle. But who cares about spectacles when there's goals to be scored. *Striker* is a serious alternative for anybody who is beginning to get fed-up with *Sensible Soccer* and now it's under a tenner, what are you waiting for?

9/10

POWERMONGER

Hit Squad ■ £14.99 ■ Reviewed *AF*18 94%



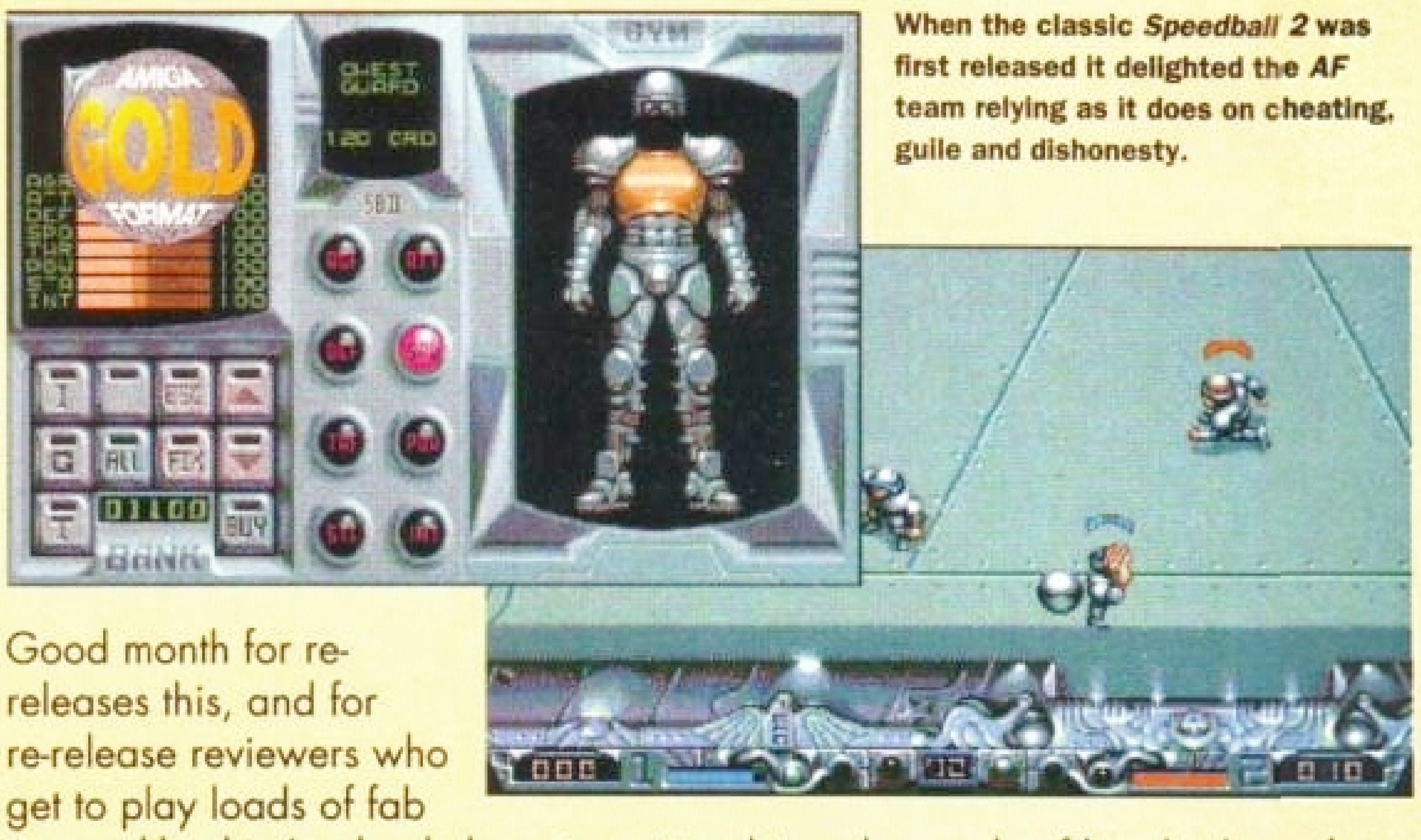
With 195 lands to conquer, *Powermonger* is much more than just a skirmish. More of a very big battle really.

Early in the year folk tend to think about their future. Ruling the world is perhaps a tad ambitious for many but hey, we all have our dreams. Step forward *PowerMonger*, where you can rule the planet while having a nice cup of tea. There are 195 lands to conquer (phew!), with a band of men in each and you control the captain's actions. The lands consist of towns with armies and peasants and you must stroll in, bold as you like, and take them over. Graphically, *PowerMonger* is excellent and the interactive elements enable all kinds of scenarios. Also included in this package is the World War1 edition with 175 territories to conquer. Both versions have two-player options using a modem. A good God game.

8/10

SPEEDBALL 2

GBH ■ £9.99 ■ Reviewed *AF*20 94%



When the classic *Speedball 2* was first released it delighted the *AF* team relying as it does on cheating, guile and dishonesty.

Good month for re-releases this, and for re-release reviewers who get to play loads of fab games like this (and only have to write a leisurely couple of hundred words to boot). Anyway, *Speedball 2* is an Amiga classic. It's a futuristic and violent American Football-style sport where you get to manage the team called Brutal Deluxe, and must do your level best to win all manner of trophies. The action takes place in a walled arena where there are various ways of scoring points including goals (no?), bounce domes, stars and a score multiplier. But forget the management options, the transfer market and the training gym – all you need here is a mate, a good few beers (if you're old enough of course) and a bad attitude. As Mike says: "Just do it". Absolutely tremendous.

9/10

STREETFIGHTER 2

Kixx XL ■ £14.99 ■ Reviewed *AF43* 87%



Streetfighter 2 **was the beat-em-up that everybody was talking about when it was originally released a year ago. It's now available as a budget re-release.**



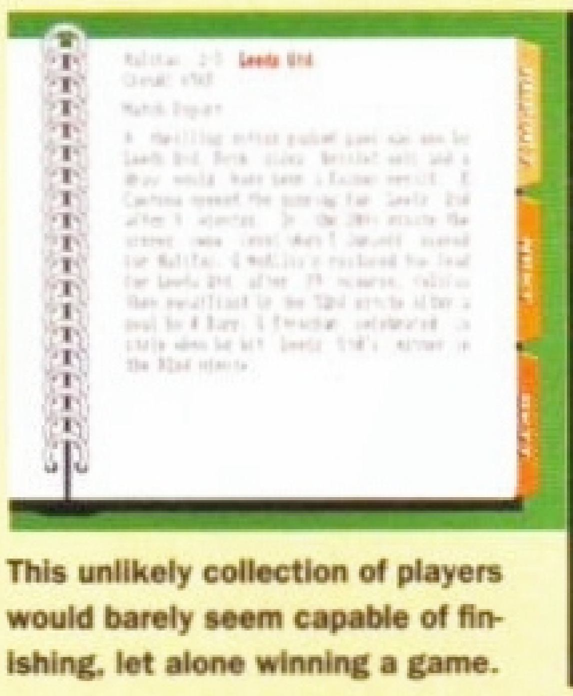
9/10

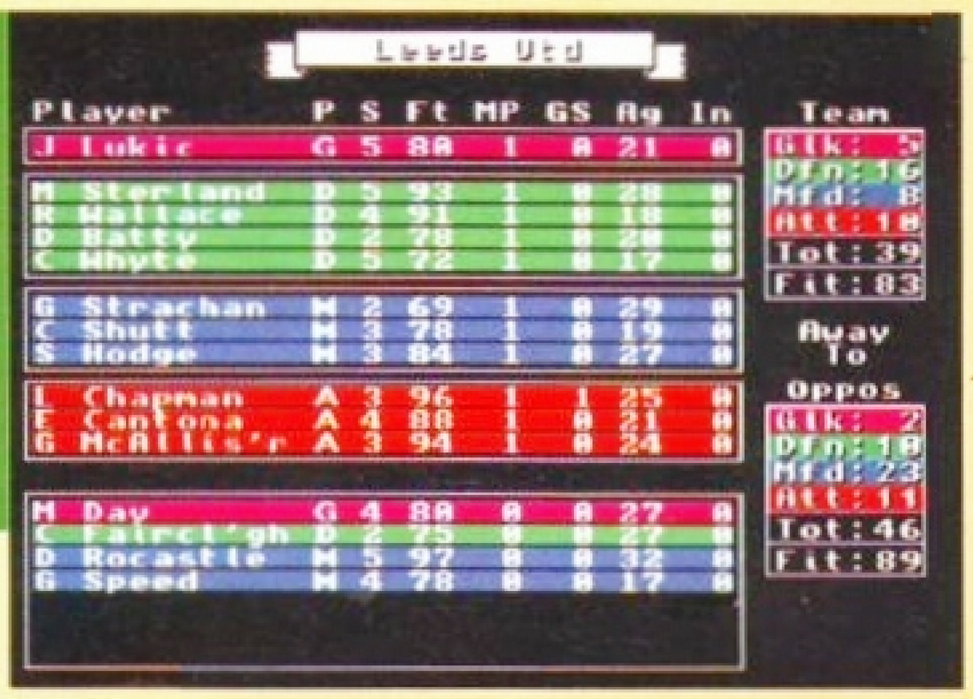
A beat-em-up's beat-em-up some might suggest, the famous *Streetfighter 2* has been re-released only 12 months after its first Amiga outing. Fighting plays a premier role in this as you choose one of eight characters, each with their own special moves and attempt to do over the rest in turn.

The seven skill levels add to the longevity of the game in a genre not generally noted for its lasting interest. The sprites are large and superbly animated and in two-player mode, the range of styles and techniques will have you waggling that stick for hours.

PREMIER DIVISION

Zeppelin ■ £9.99 ■ (Not previously reviewed)





This unlikely collection of players would barely seem capable of finishing, let alone winning a game.

Two games here with a four-player board game and a more traditional management sim thrown in for good measure. Both exercises involve, perhaps not surprisingly, the running of an association football club. The board game is a simple mouse-clicking, dice-throwing sort of affair with the aim of making your team the best in the whole wide world.

The management sim is not the most detailed available, although it's got all the usual options, but you don't get to see any action as you attempt to lead your team from the lower reaches of the Third Division to the European League, building up both the team and the club's facilities as you go. An uninspired, incredibly average game.

5/10

JAMES POND 2 – ROBOCOD

Kixx ■£9.99 ■ Reviewed *AF29* 91%

"This one's out of the top drawer," as rugby commentator Bill McLaren would say if he was in the least bit interested in aquatically-influenced platform games.



A fantastically fishy platform romp and no mistake, as young Pond returns to wage-battle against the rather humorously-monikered Dr Maybe. The fiend has taken over a toy factory, produced a number of explosives disguised as toy penguins and plans to wreak havoc over the Yuletide period. Codenamed Robocod, your job is to prevent the said haddock, sorry havoc, from occurring. There are five good reasons why you should have this game. 1. It's pretty good. 2. It has missions galore including loads of secret rooms. 3. It costs less than a tenner. 4. It's an audio-visual extravaganza. 5. It's got fish in it.

Addictive and compelling, *Robocod* is an absolute must.

9/10

BLACK CRYPT

Hit Squad ■ £12.99
Reviewed *AF34* 78%





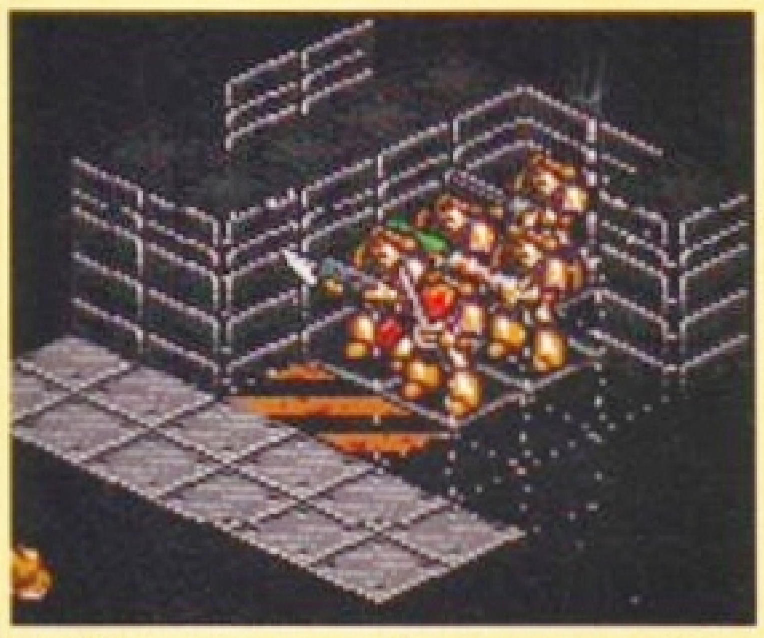
Venture into the fantasy world of ***Black Crypt*** **to visit all sorts of strange places and meet people with curious names.**

Not, as the name suggests, a cute and bouncy platform affair but a full-blown monster and dungeon adventure game set in mystical lands inhabited by curiously-named characters such as Estoroth. A number of bad things have gone on in faraway lands and you've got to lead a four-man party to defeat Estoroth in his own dungeon. Each member of the team has their own particular skill such as scrapping or magic to help you in your daring adventure. Visually, *Black Crypt* is fine and dandy and the characters and backdrops are well-drawn. On the down side the puzzles aren't particularly difficult to solve and the sound effects aren't really up to much, which distracts from the game's atmosphere. *Black Crypt* is a perfectly adequate and competent role playing game, although the lack of depth and innovation could be something of a turn-off for the more experienced role playing adventurers.

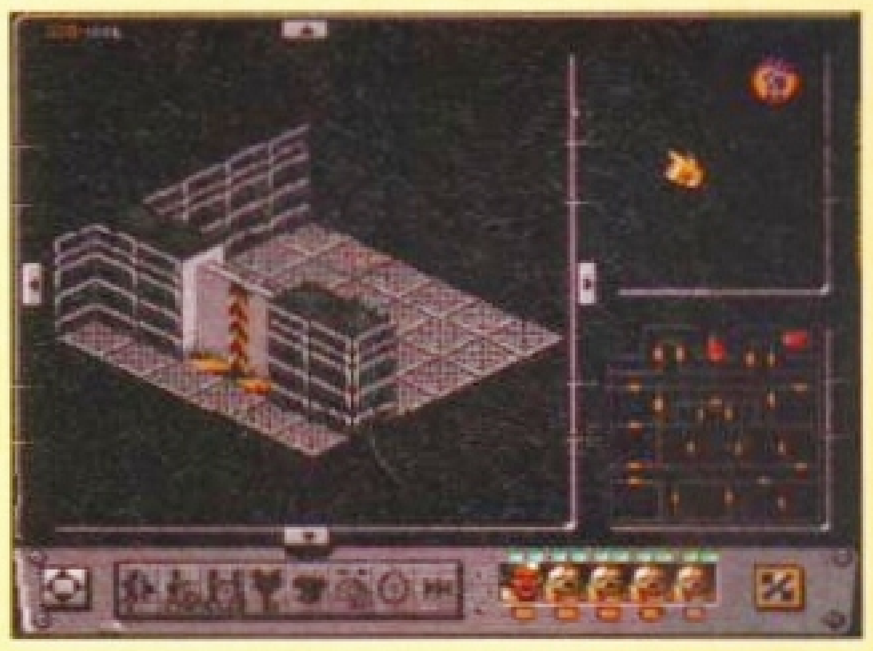
7/10

SPACE CRUSADE

GBH ■ £9.99
Reviewed *AF34* 82%



Travel through space meeting new races and destroying them in ***Space Crusade.***



Why, oh why, must these crusades always take place in dungeons or space? What about Hemel Hempstead Crusade, where you could role-play through shoplifting and other townie scenarios. Anyway, space it is and there are over 20 non-shoplifting missions to complete, with the main objective being the elimination of some poor aliens. The screen uses an isometric 3D view when the violent action takes place and the rest of the time, you point and click on the icons to control the team. *Space Crusade* falls between two stalls. It is neither an alien-bashing action game, nor a patient, thoughtful war game and ultimately it's a frustrating exercise. Suitable for novices.

6/10

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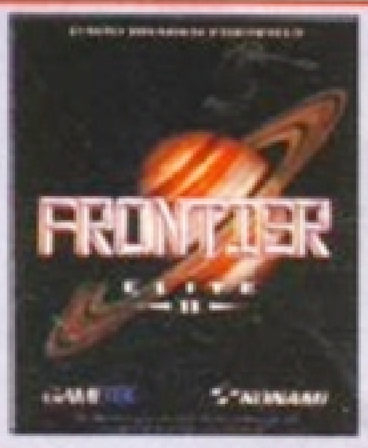
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FRONTIER ELITE II

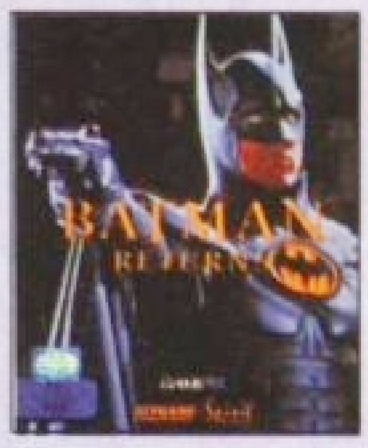
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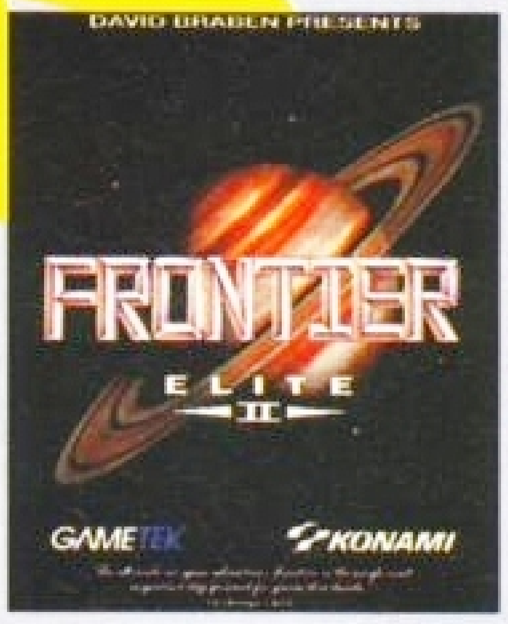
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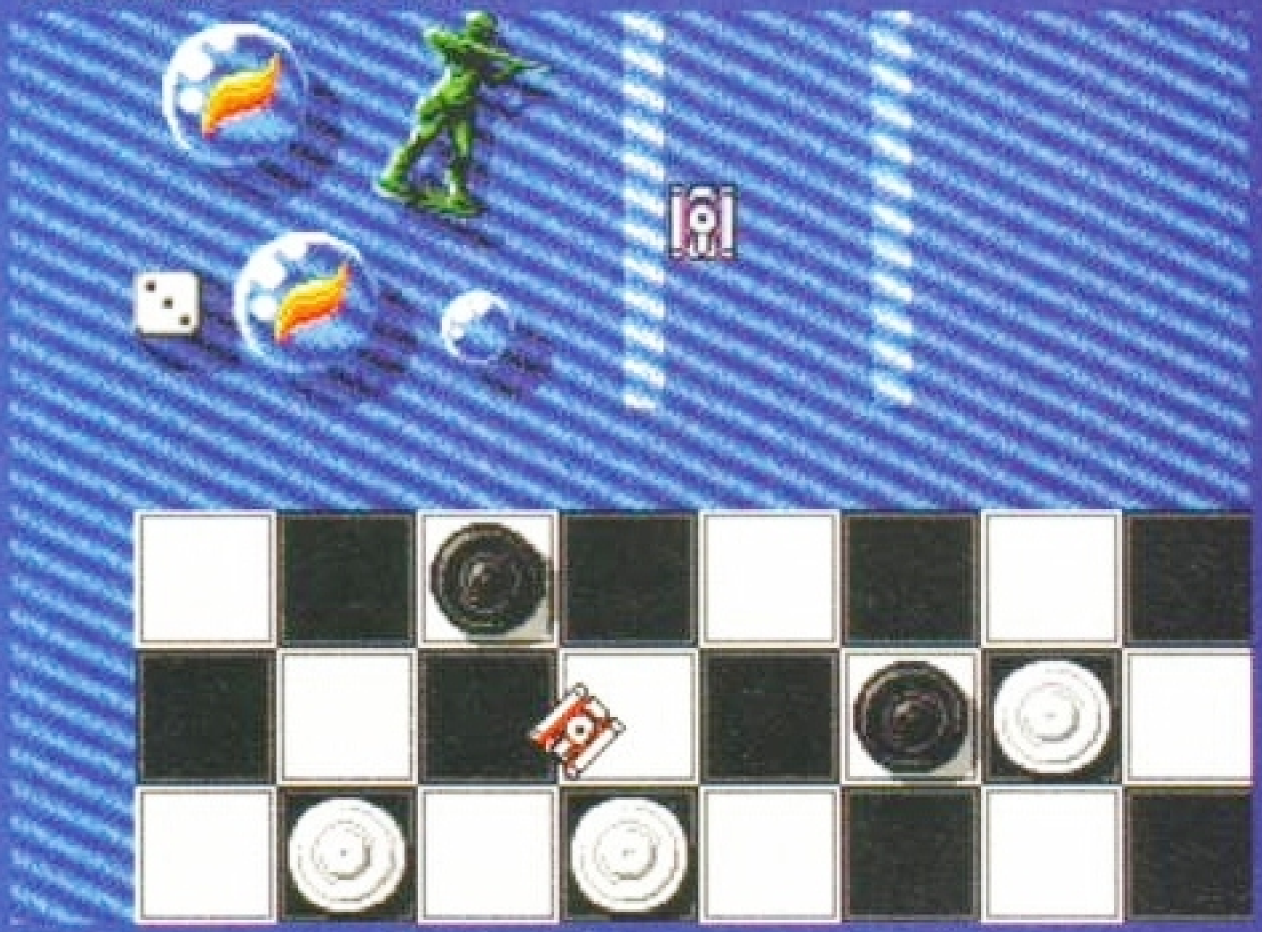
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Chart Busters

MICRO MACHINES

Reviewed AF52 90%
Codemasters ● 0962 814132



Make the most of *Micro Machines* by following Robert Causer's tips.

While hunting through *Micro Machines* I came across a few interesting Action Replay codes.

To set your number of lives use M3945.

To set how many laps there are to the end of the race use M6627. If you set this to 00 you win instantly.

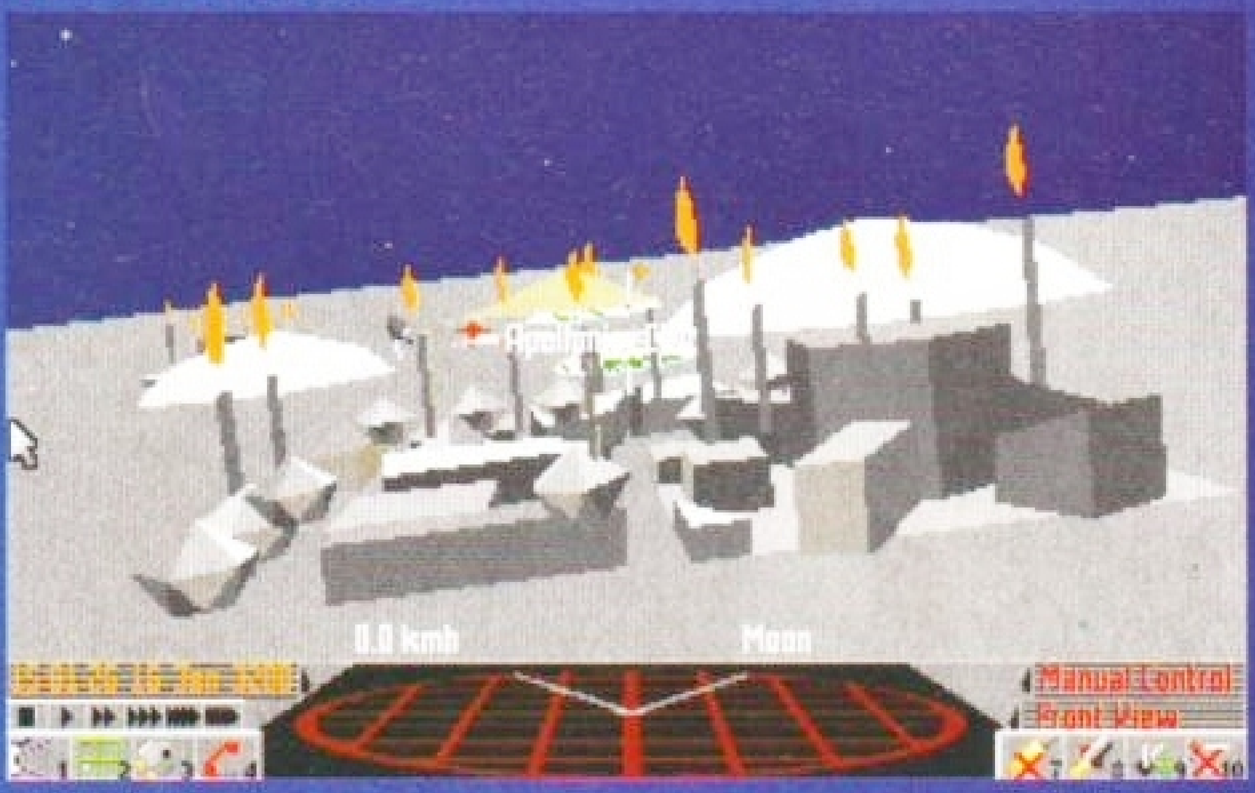
To set which level you want to play use M3953, but make sure you use Hexidecimal to set the levels such as level 10 = 0A, level 18 = 12.

Keep up the good work!!!

Robert Causer, Penkridge, Staffs.

FRONTIER

Reviewed AF54 90%
Gametek ● 0753 553445



Follow our cheat to get powered up in David Braben's superb *Frontier: Elite 2*.

I have a tip for *Frontier*. When engaged in combat get the enemy in view then pause the game. Target the ship and unpause the game again then switch on autopilot.

Your ship will automatically target the enemy, so all you have to do is press fire a few times (when the ship is close enough) to blow it to bits. Oh, by the way, keep the cursor over the manual button in case you have to avoid the other ship if it comes too close.

Adrian Edworthy, Forestfach, Swansea.

CANNON FODDER

Reviewed AF54 95%
Virgin ● 081-960 2255

I have a rather helpful cheat for the newly-released and totally brilliant *Cannon Fodder*. At any time when you are on the Boot Hill screen, go to the Save option and when asked for a filename type JOOLSA. The bottom of the screen will then flash Cheat Mode Active and on returning to Boot Hill you will find that your highest ranking officer has been promoted to General.

Stephen Hitchcock, Exmouth, Devon.

GAME BUSTERS

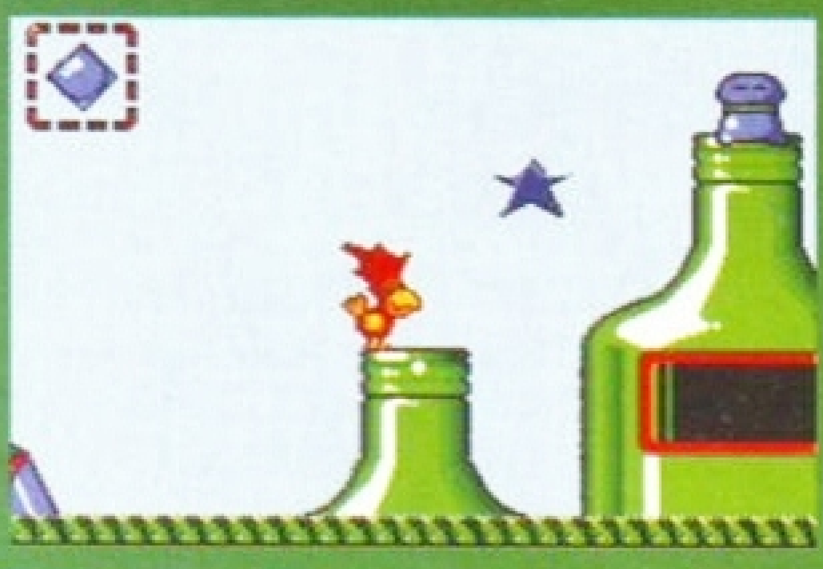
If you're frustrated, bamboozled, confused or just plain peeved by a treacherously tricky game then help is at hand with our hints, tips and cheats.

ALFRED CHICKEN

Reviewed AF53 62%
Mindscape ● 0444 246333

On level one go through the first door as usual. Then go to the far right at the bottom and jump up to go through a secret wall to get a special weapon. Then exit.

When you re-appear, jump on the spring at the bottom left and just after you start flying upwards push up so that you hit an invisible block with a door on it. Now go right across the floating platforms, but instead of going through the normal door, stand on the pillar before it and fire your weapon to reveal another secret block.



Discover new worlds and hidden depths in the poultry-packed platform puzzler *Alfred Chicken*.

Jump on this block then jump up left and walk left across the top of the screen to the first secret block and go through the door. Now work your way to the top of the screen using the springs and exit through the door and you will now enter secret warp room.

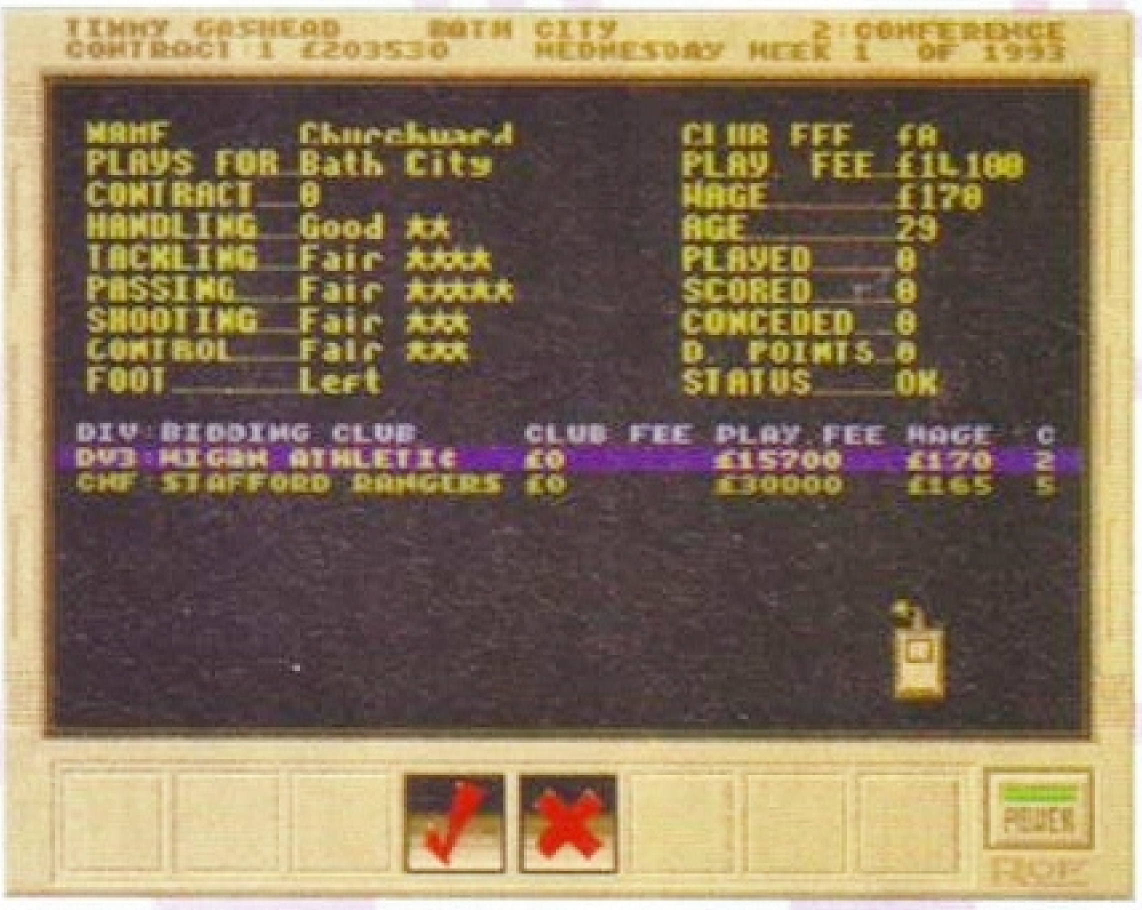
Stuart Nicholls, Leyland, Lancashire.

PREMIER MANAGER 2

Reviewed AF53 89%
Gremlin ● 0742 753423

I have found a cheat for *Premier Manager 2*. I found it by trying the phone number that was used as a cheat in the first *Premier Manager*. This brought up a fruit machine but it would not let you win.

With the help of a friend and his Action Replay Cartridge, I looked through the program listing and found a list of phone numbers. I tried them all and found one that again took you to the fruit machine only with this one you cannot lose.



By using the fruit machine cheat in *Premier Manager 2* you can turn Timmy Gashead and his chums into a team of superhuman soccer stars.

The number is 896610. It is possible with sufficient funds to make your entire team into super humans. The only problem with this cheat is that it changes your name to Bandit Cheat 1.

When I used this cheat right at the beginning of the game I managed to go straight from the start to being second in the Premier Division in five consecutive seasons.

Simon A Turnbull, Cumbria.

THEATRE OF DEATH

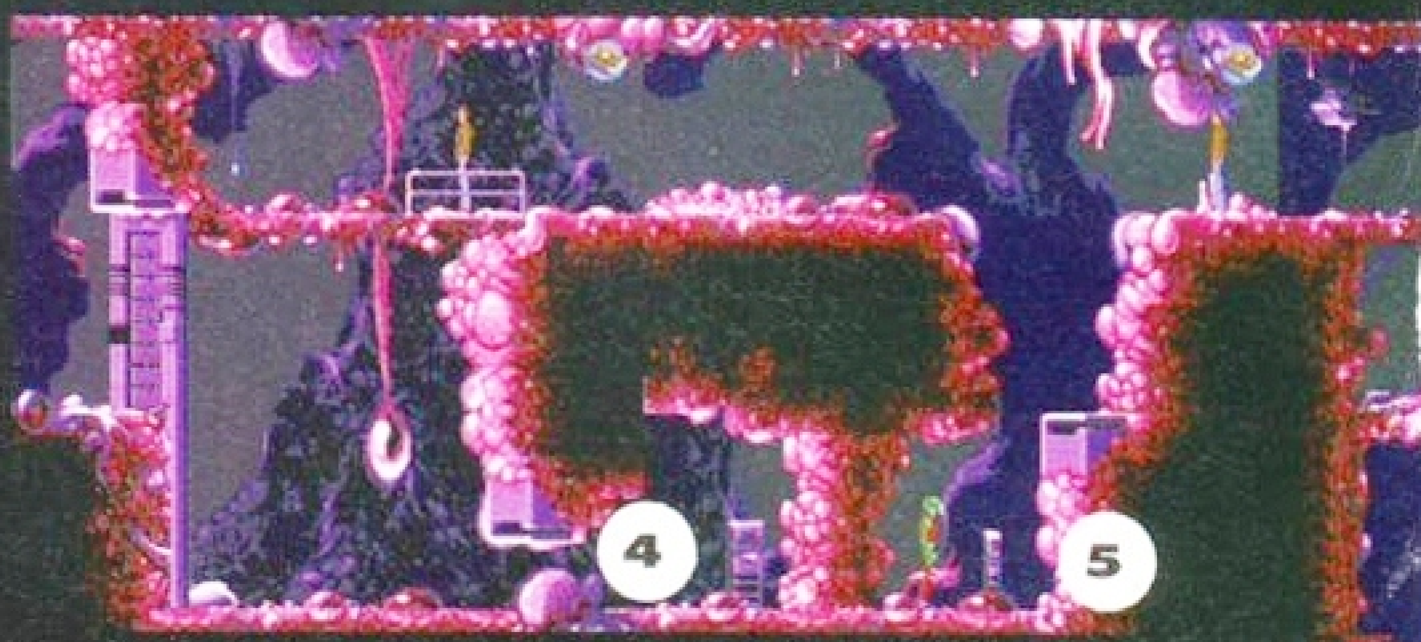
Reviewed AF54 49%
Psygnosis ● 051-709 5755

Here's a useful tip for the Psygnosis war game *Theatre of Death* (right). Just type in Thud Software when you are prompted to type in your password, and you won't run out of ammunition.

Noel van de Wejjer, Netherlands.

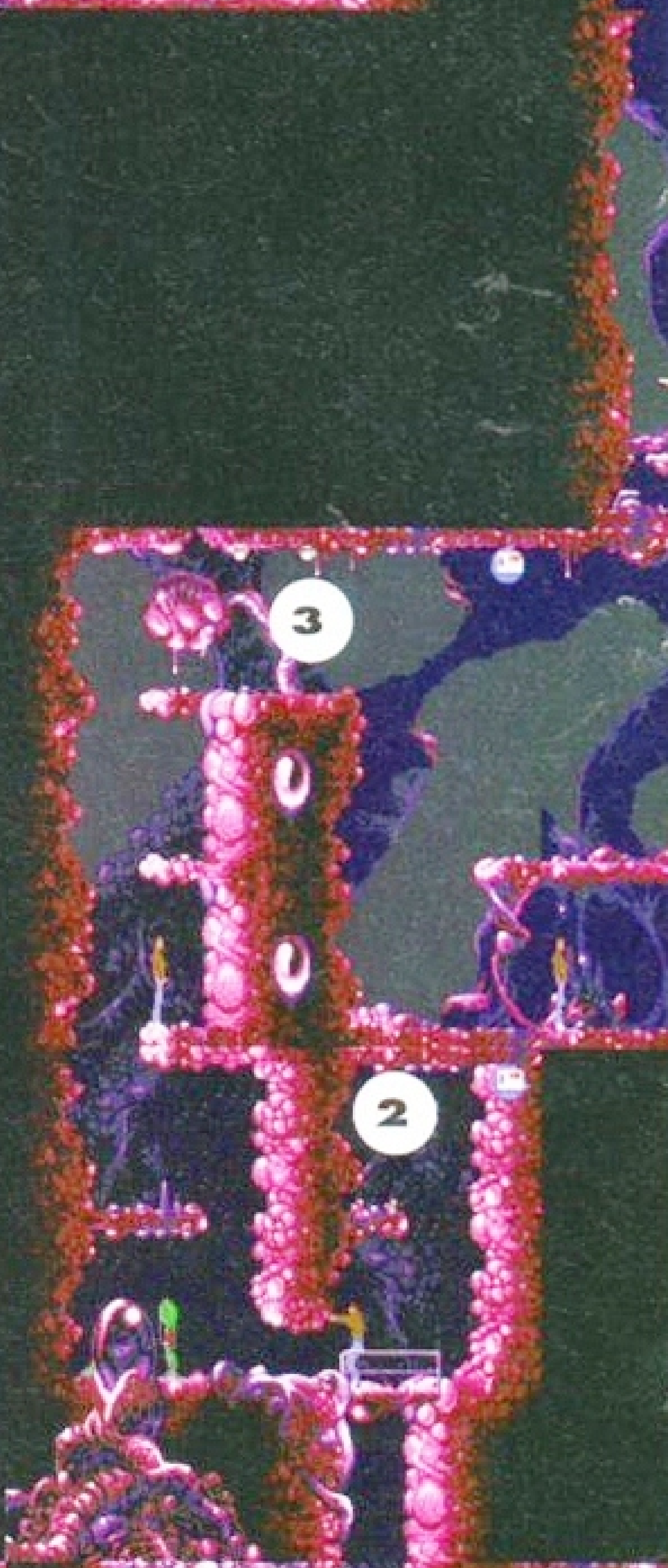


In the final part of our annotated guide to Flashback, we take you through the last of the seven levels.



FLASHBACK
PART SEVEN

Reviewed *AF45* FG93%
US Gold ● 021-625 3366



CODE: HALL

Jump up and take lift up (1). Be ready to kill the slime, then collect the two explosive mice (2). Proceed up. Run and jump to avoid falling bombs (3). Throw the teleport receiver to the left and take lift up. Activate switch so lift goes back down. Move all the way left and recharge (4). Go right and get teleporter ready. Jump into the pit with the slime and activate switch (5), then immediately teleport. Be ready to kill the slime at the bottom. Pick up teleport receiver. Move right, pick up key and open door. Take lift up (6).

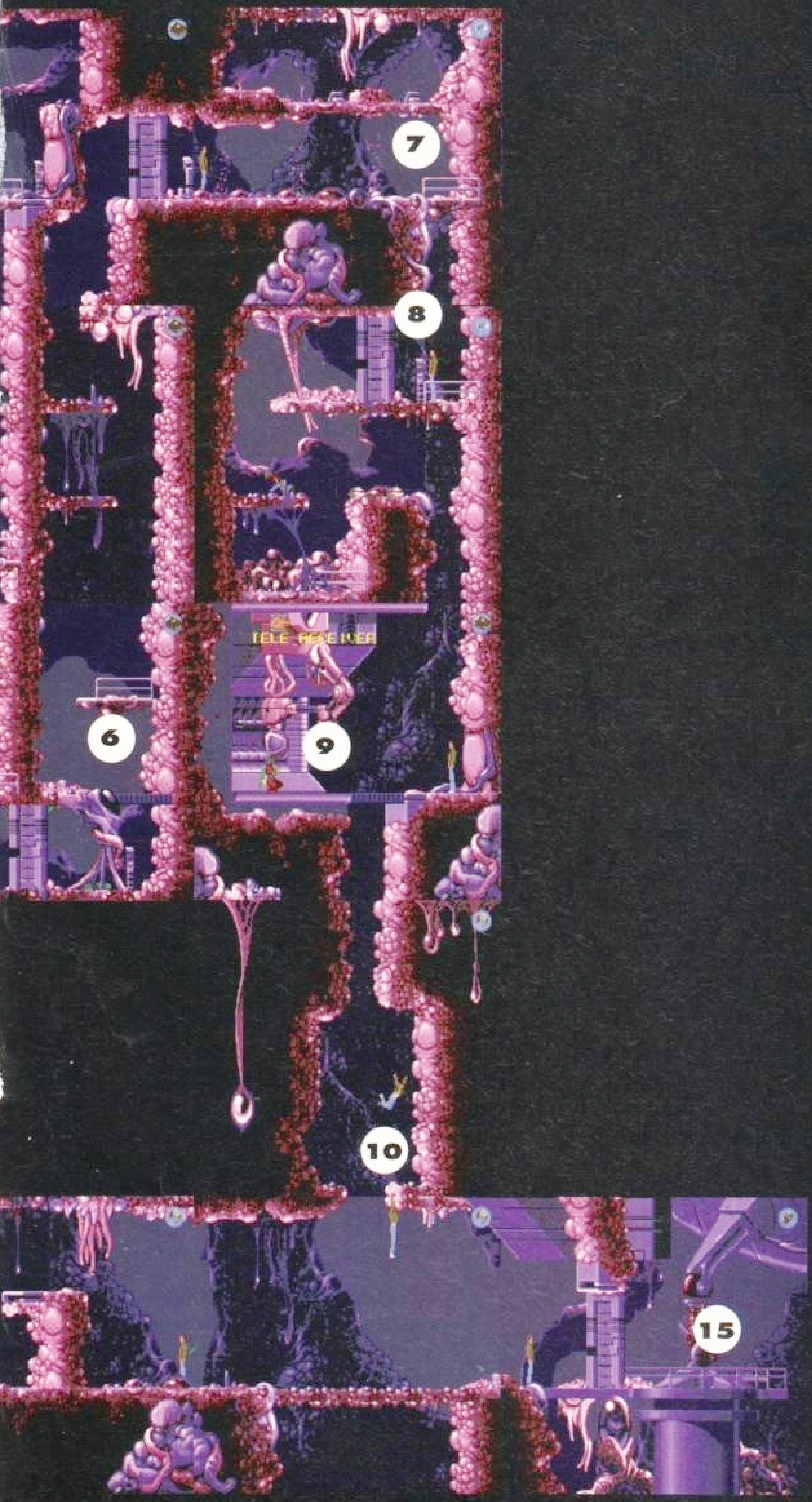
Save the game. Roll right, avoiding forcefields (7). Take the lift down and insert key (8). Using lift, blow up the floor mines. Throw teleporter receiver into the pit and teleport down. Kill slime at the bottom. Carefully dispose of the organic guts inside the half-sphere (9). Pick up the teleport receiver.

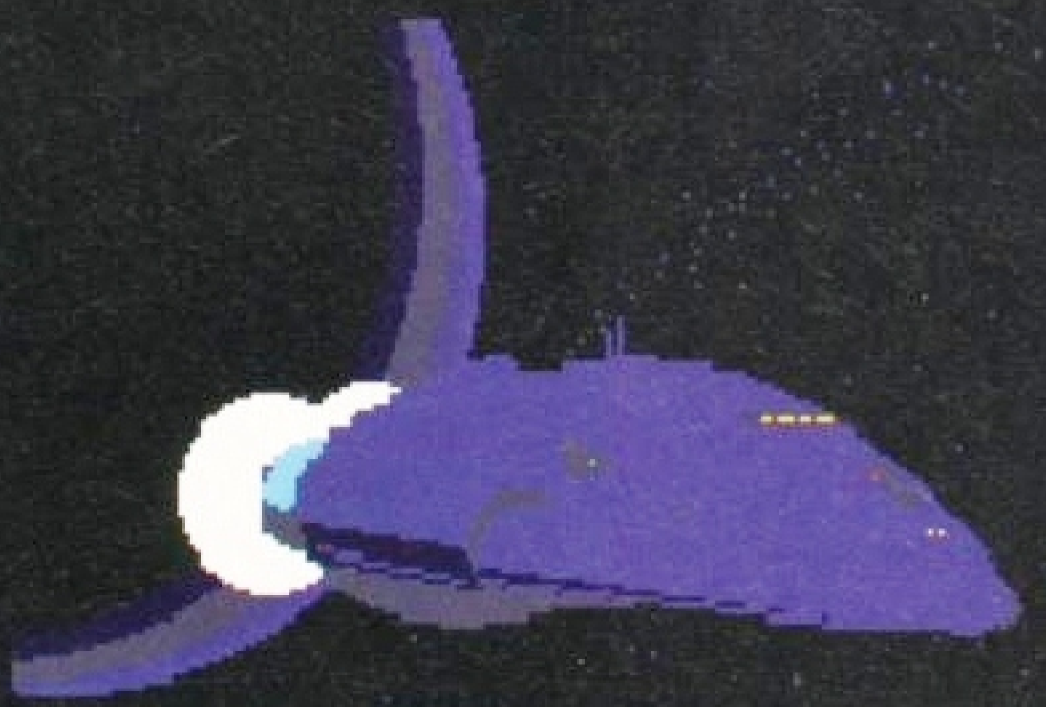
Follow these instructions carefully: Step to the right of the floor pit. Jump left - keep Fire button pressed – to hang from the floor (10). Move joystick down and you should fall from the bottom. Once you jump all the way down, proceed... Move right and leave the teleport receiver. Go all the way left and recharge (11). Take lift down.

Save the Game. Move right and shoot two slimes. You must dispose of the guts hanging from the ceiling (12). To do this, shoot them from the left side, then from the right. Repeat until no more slimes come out. Go left. Take lift up and recharge(11 again). Take lift back down. Save the Game. Go back right. Take lift up and go right. Pick up mouse (13) and kill slime. Pick up key and go back to recharge. Save.

Return to the door, take lift down, go right and roll through forcefield. Leave atomic charge (14) and hit the switch. Teleport back. Go right and take lift up (15). Watch the final animation.







Congratulations – you've made it to the end.
Now sit back, relax and watch the final animation.

BOB'S BAD DAY

Reviewed *AF*53 79% ● Psygnosis ● 051–709 5755

Last month we published the first 50 level codes for that curious platform extravaganza *Bob's Bad Day*. We can now reveal that it took our correspondent Big Bob from Wetherby three weeks of non–stop playing to find all the codes the old way, playing it, not hacking it.

Well done Bob, it's gives us all a warm glow when we see that some people still apply the old–fashioned values to gameplay – hard work and perseverance never did anybody any harm. For the rest of you, who obviously don't apply the same rigorous and admirable standards as Big Bob, here are the rest of the level codes...

51	NDPLKWOL
52	NEALKVNL
53	MDPLKWOL
54	MEALKVPL
55	MEALLVOM
56	MFFMLUNM
57	LDPMLWQM
58	LEAMLVPM
59	LEAMLVOM
60	LFFMLUNM
61	KEANMVON
62	KFFNMUPN
63	KFFNMUON
64	KGKNMINN
65	JBFNMYON
66	JCKOMXPN
67	JCKONXOO
68	JDPONWNO
69	ICKONXQO
70	IDPONWPO
71	IDPPNWOO
72	IEAPNVNO
73	HCKPOXQP
74	HDPPOWPP
75	HDPPOWOP
76	HEAQOVNP
77	GDPQOWQP
78	GEAQOVPP
79	GEAQPVOQ
80	GFFQPUNQ
81	FCKRPXQO
82	FDPRPWPQ
83	FDPRPWOQ
84	FEARPVNQ
85	EDPRQWQR
86	EEASQVPR
87	EEASQVOR
88	EFFSQUNR
89	DDPSQWOR
90	DEASQVPR
91	DEATRVOS
92	DFFTRUNS
93	CEATRVQS
94	CFFTRUPS
95	CFFTRUOS
96	CGKURTNS
97	BCKUSXQT
98	BDPUSWPT
99	BDPUSWOT
100	BEAUSVNT



Bob's Bad Day **is a most unusual game, and it took Big Bob from Wetherby weeks of almost constant playing to bring you these codes.**

DONK!

Reviewed *AF*53 85%
Supervision ● 071–702 9391

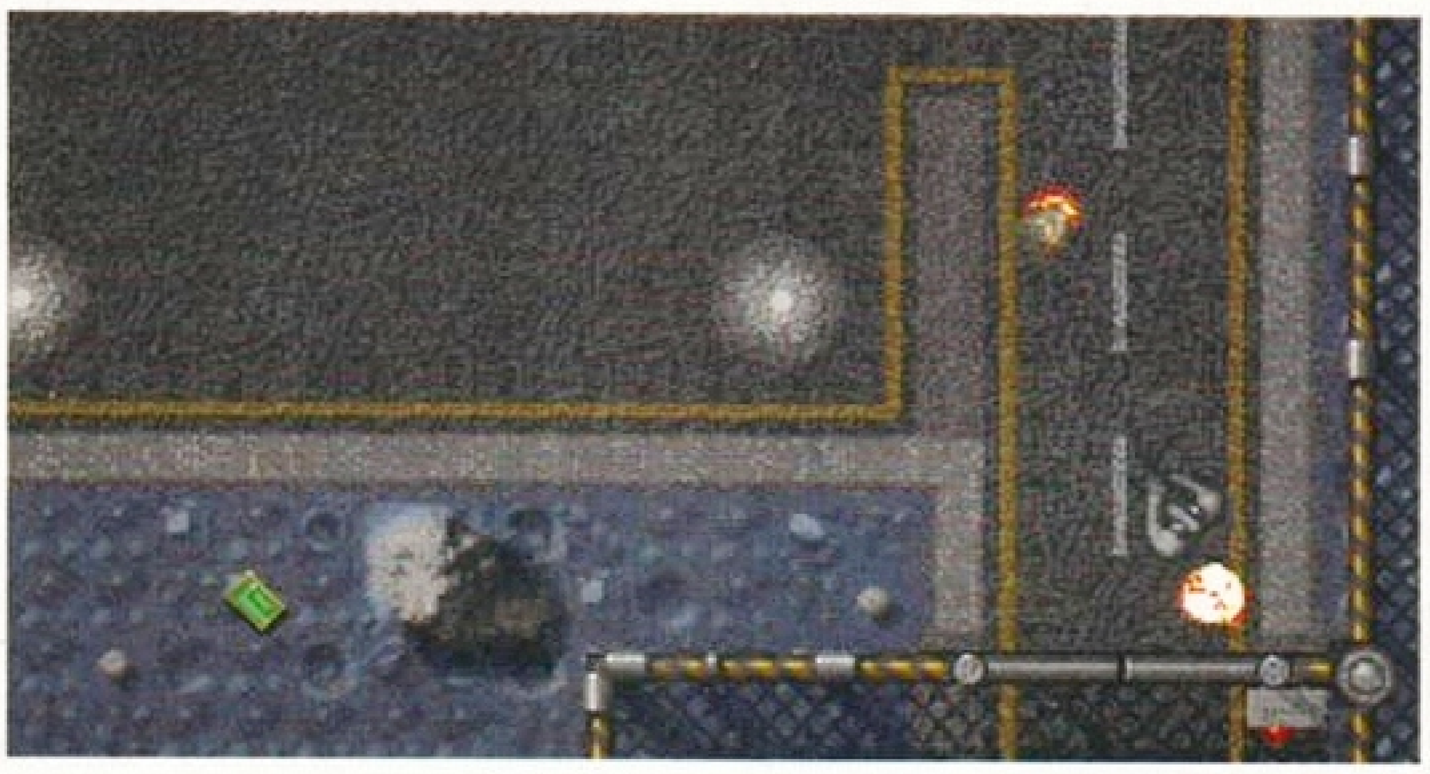
Make life easier for yourself in this plucky ducky platformer by boosting all your power-ups (float, shield and so on) to their maximum value of nine. To do this wait until the screen goes red when you are on your way to an exit and type: Able To Cheat. Then use the Amiga F1–F4 keys to boost your power ups.



Increase your chances of success in the tricky, but compelling platformer, *Donk!* by using a power-up cheat.

ALIEN BREED 2

Reviewed *AF*54 80% ● Team 17 ● 0924 291867



At the selection screen for the AGA version of *Alien Breed 2* pick Rufertoo because he has a better scanner than the others. When you have enough money buy a rebounder and some ammo because this is a much more effective weapon.

Mr Pugh, Pontypool, Gwent.

ISHAR 2: MESSENGERS OF DOOM

The final part of our hints and tips guide to this excellent Daze adventure.

Reviewed *AF50* 97%
Daze ● 071–328 2762



Ishar 2 (bless you) can be a maze of passages, cul-de-sacs, hidden tunnels and rooms containing magicians and inverting gorgons. What you need is an A to Z. Failing that here's some tips.

STAGE 12: JON'S ISLAND

Find a passage to the west. Follow the road. Kill the dwarves. Enter the mountain to the north. Pick up two edelweiss plants – one in the cul-de-sac to the west, the other in the cul-de-sac to the east. Return to the passage entrance.

Continue east. Kill the vultures. Enter the mountains to the north. Pick up one edelweiss plant. Return to the passage entrance. Continue east, then north. Take the passage to the east. Pick up two edelweiss plants. The place is cursed, so cast a curse–lifting spell. To continue, have each character drink an anti-vertigo potion. Follow the road. Pick up a relic, and return to the harbour.

STAGE 13: JON'S ISLAND

Travel west along the coast. Fight guards. Get rid of one character (dismiss or cast them into the void). Enter mountains to east. Kill guards. At the end, leave five relics on five pillars. The druid revives. Recruit him for his fire–protection spell. Return to the landing stage. Select end of fortress. Go to town for more supplies.

STAGE 14: OLBAR'S ISLAND

Fight against the Fire Elemental by putting the magic shield on one of the characters, then activate the fire-protection spell. Approach the Elemental and strike.

At the first crossroads turn right and travel right round the block, then take the access open to the north. Next crossroads: go to the west (not essential), enter the maze with fights against orcs. Pick up arms and treasures to the north. Fight with dragon. To kill the dragon use the same principle as Fire Elemental – the protection spell must always be validated or you've had it. Use the healing spell as often as necessary.

The dragon is so more-ish, you can have several goes at killing it. Continue north. Pick up treasures in the crannies.

At the next crossroads go north to the secret passage in the north wall. Continue, fight against wizard and skeletons. At the end of the maze with invisible walls, activate handle. Return to the crossroads. Go down to the south. Beware, slalom into the room because there are spikes in the walls.

Reach Shandar's fortress. In the large room you must move along the edges because there are missiles in the ceiling. At the south-east end pick up treasure. At the north–west end, activate the handle. At the north–east end, fight the knight and take access behind him.

In the next room follow the corridor and find a mechanism to be activated in a small room to the west. At the end, fight against the gorgon – beware, she inverts – then go into a large room with a fountain which raises life points. This diversion to the north is not compulsory because you can move directly south when you enter the room and reach the labyrinth with mummies and a witch. Take the passage to the south, then to the east.

There is a mechanism to be activated in the small room to the west. Carry on and fight the lion guards. The grille is closed and the trapdoor has to be activated to open it. At the next crossroads go north. At the end you will find treasures and a mechanism. Return to the crossroads. Go down to the south.

Follow the corridors to the end. Find a small room containing a magician. Listen to what he says and don't hit him. Then take the north access in the previous corridor. Put the parrot in front of the ear and the passage will open. In the next room slalom otherwise you will bash your head. In the next room, move along the edges and prepare psychic shelter. Fight against Shandar in the north access.

Kill Shandar, go back to the country. Now you'll just have to wait for *Ishar 3*...

SF 2

Reviewed *AF43* 87%
US Gold ● 021–625 3366

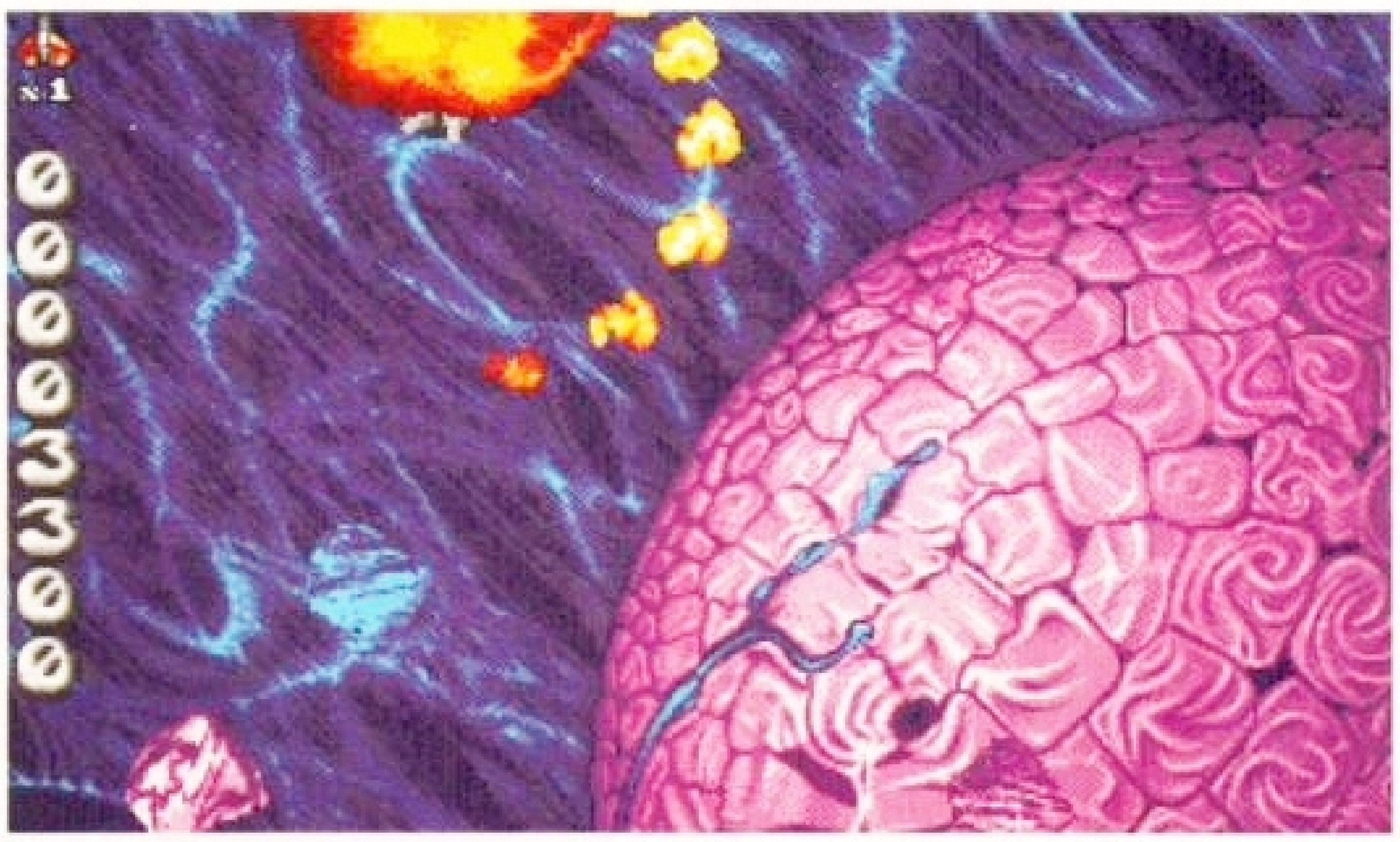
Here's a useful tip to make winning a fight much easier in *Streetfighter 2*. Just load the game as normal and choose your character, but when you are asked to change disks and press a key, change disks and press the initial letter of the name of your chosen character.

Unfortunately this only works when you have to change disks, but the difference it makes to your fighting prowess is amazing.

Alan Third, Dumbarton, Scotland.



Take Alan Third's advice to increase your chances of winning in *Streetfighter 2*.



When the going gets tough in *Stardust*, the tough try to find a cheat. Mark Dennison thinks he may have found a way to get past the Level Of Death that was causing him much grief.

STARDUST

Reviewed *AF55* 88%
Daze ● 071–328 2762

I recently bought a copy of *Stardust* for my A1200 and after playing for a while, I decided to rearrange the first two digits of my password. To my surprise, the new password enabled me to begin the game from the same point as on the last attempt (with three lives) except with the Level Of Death completed.

I realise that the code may only work on my particular copy of the game (as with *Gods*), but here it is anyway: ADQQAAAASGIM.

Another useful little bug/cheat is that when you have lost all your lives and you are in the process of exploding, you can sometimes press Escape for another life. This is a temperamental procedure.

Mark Dennison, Eccleshall, Sheffield.

CHAOS ENGINE

Reviewed *AF45* 90%
Renegade ● 071–481 9214

I have noticed that all the cheats you have printed for *The Chaos Engine* are only for one–player mode. These codes give you everything and are for two-player mode:
F180K541R8K4
SN72BPWKT7NV
NX4YGGR83YBG
3GGWGL3Q6WXF

Also, for *Theatre Of Death*, if you type in 7735073507DB7A041 as the password you will reach the Desert Level.

Jitesh Vassa, Surbiton, Surrey.



One–player cheats abound, but two–player ones are harder to come by for *The Chaos Engine*.

HELPING HAND

Life's a game you play to win, so when you get stuck and you're losing it, write in to Rob Mead and he'll do his very best to get you back on the winning side.

FALSE IDENTITY



Despite fitting turbo boosters to your personal transport, C5s still managed to outrun you.

I've tried, without success, to get past the passport on the Bedhin-6 asteroid in *BAT 2*. I arrive in the space station and the only way out as far as I can see is past this guard. I have the Praetor's Clothes and the false Praetor Card, but I just get arrested and the game ends. Where am I going wrong?

Derek Piper, New Barnet, Herts

You actually need a real Praetor's Card to get past the guard. Go to Terminal TB at the Astroport and head off to the Janus Tower. Check on the board and go to the sauna. Now go into your inventory and click on the magnifying glass. Take the card of a free Praetorian Judge and swap it for your false card. Don't take anything else. Now head back to the asteroid and you should be able to get past the guard.

MORE MONEY PLEASE!



Having trouble finding the dosh for your hospital building programme? You need a cheat.

I've got a good town in *Sim City*, but have desperate money problems. Can you help?

Peter Brice, Hackney

Press Caps Lock and type FUND for an extra $10,000.

SKELETON KEY

I have a problem with *Gobliins*. I can get the feather and tickle the skeleton's foot and turn the feather into a fly-swatter, but after that I'm completely stumped. Please can you give me some tips on how to complete this level?

Mrs L Twelves, Calne, Wilts

Get Handyman to pick up the cup and ball and use it in the skeleton's left hand. Now pick up the key the skeleton dropped when you tickled his foot and use it on the hand which pops out of the cage. Use the fly-swatter on the fly that comes through the window.

Get Magic User to cast a spell on the dead fly, then get Handyman to throw it at the picture of the magician. The cupboard opens and a voodoo doll of the king pops out. Get Handyman to pick up the Elixir from under the magician's picture.

THE THREE SISTERS



Somehow, Brian couldn't get usd to his father's idea of mindless family entertainment.

I'm stuck in World Two of *Heimdall*. The quest involves giving three gifts to the sisters on the island with the temple. One of these gifts is a magic apple, the second a necklace and the third is something to make the third sister see into the future.

I've got the first two, but can't find the last object. It's connected to the huge horn on the top right island. I've got the teleport spell, but when I reach the horn I can't blow it because I haven't got the mouthpiece. Food is low and I've been back to all the other islands to try to find a way out. What must I do?

Ian Watson, Norwich

Go back to the middle island on the far left of Usgard's map. You must have the necklace, apple and two dragon's eggs – from the same islands where you found the Detect Doors spell. Give the correct objects to the sisters to open a door in the middle of the island. Enter the temple and cast a Disenchantment spell to get the mouthpiece. Now head back to the final island.

MAN WHO COULD NOT FALL TO EARTH

Please could you help me on *Frontier: Elite 2*. I've had this game about a month and I still cannot land on any planets. Please also give me cheats on how to obtain money.

Jason Perrs, Walsall



Deke wasn't claustrophobic, he just hated sharing a spaceship with a six-bottomed curry eater.

The landing procedure is explained on pages 32-33 of the Elite 2 *manual. You can only land on planets with suitable spaceports, use the Data icon (F6) in the Map icons section to track them down.*

DOCTORIN' THE DOGS

Help! I'm totally stuck on *The Secret of Monkey Island*. I've tried everything, but I can't get past the piranha poodles guarding the mansion outside the village. Please help me.

Kathryn Knight, Wakefield

Go to see the shopkeeper and ask him to take you to the Swordmaster. Follow him through the forest until you come to some yellow flowers. Pick these and use them on the meat you collected earlier from the Scumm Bar's kitchen. Go back to the Mansion and use the doctored meat on the dogs. They fall asleep, enabling you to enter the Mansion unhindered.

OPEN THE DOOR, AND LET 'EM IN

Please can you help me with *Lure of the Temptress*. How do you get into Taidgh's house and the Were Gate? I have tried Grub's lockpick, but it doesn't work.

David Heys, Rhyl, Clwyd

To get into the Were Gate you need a little help from Toby, Goewin and the dragon in the Severed Arms – Toby gives you information in exchange for Mallkin's book, Goewin makes up a magic potion and the dragon tells you what to say to the gargoyles on the Were Gate. When you speak to the gargoyles they tell you they will only open the gates for a lady, so go back to the Apoth Shop and ask Goewin if she'll go to the Were Gate with you

Getting into Taidgh's house is more straightforward – give the lockpick to Ratpouch and ask him to unlock the door, ensuring there are no Skorl guards around first.

READERS' WRITES

CURLY CRICHTON SOLVES THE CASE

The solution to Mrs L Mann's *Pushover* problem from *AF51* is as follows:

Drop down the right hand ladder to the third row and move the Stopper block one space to the left. Go back up the ladder to the top row, along to the left. Pick up the end block and drop off the left edge with it, this tumbles all the blocks on the left side.

Jump on to the next row down on the right and back up the ladder to the top row. Push the Tumbler to the left to hit the Delay block which starts the cascade on the right. Make your way down the left ladder to safety.

John Crichton, Egremont, Cumbria

IN FROM THE COLD

And here's a solution to Laurence Caruana's letter asking for help with *Escape From Colditz* in *AF50*

There are three objects used for opening tunnel entrances. The first, a saw, is used on fake floors indoors; the second is a pick axe used on concreted holes outside, and the last is a shovel used for opening tunnels covered in grass and for opening tunnel exits from the inside. An exit can be spotted by the ground highlighted below it and you can use a shovel on it by rotating the joystick 360 degrees while tapping Fire.

To attempt an escape with the four men you need a saw, a shovel, four candles, four border passes, four guard's uniforms (optional), and lots of security passes (optional). Then do this:

1. Assemble your men in the canteen.
2. Use the saw on the tunnel entrance.
3. Give one man a border pass, candle and a shovel, then put this man in the tunnel (by using the candle).
4. Using the same man go down and open the exit there.
5. When the character appears above ground press the Space bar and run up to the right, avoiding all guards. You should escape before they shoot you.
6. Repeat stages 3-5 with all remaining characters.

This is difficult, so you must be patient. If you get stuck, try wearing the uniforms.

David Waine, Dundee

SEND US YOUR STUFF

If you're having trouble with a particular game or have a solution to a letter printed in the magazine, don't keep it to yourself – write it down and send it to us, and we'll do our best to print it. Send it to:

HELPING HAND
Amiga Format, 30 Monmouth Street, Bath, Avon BA1 2BW.

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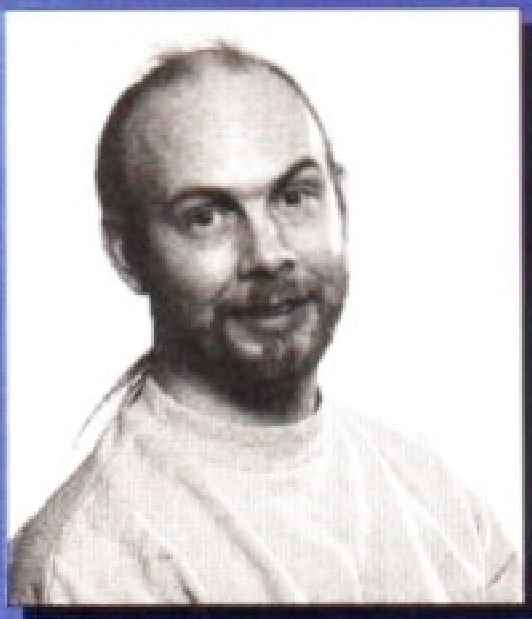
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JEFF WALKER

Renowned throughout the Amiga industry for having a bit of a beard, Jeff is also a pretty hot authority on the Amiga, and every month he will be sharing his opinions with you, you lucky devils.

DON'T TALK WITH YOUR MOUTH FULL

You don't half hear some rubbish about how Amiga applications are not as good as similar stuff for Windows. That's like saying the road gets wet when it rains. When it happens, there's a good reason for it.

Whether we like it or not, and for whatever reasons, the Amiga applications software market is tiny compared to that for Windows. Consequently, Amiga software manufacturers are smaller outfits with fewer resources, and they have to charge much less for the sweat of their brows because your average Amiga user doesn't have the wherewithal to stump up three or four times the cost of the computer for a single software package. Lower prices and relatively few customers means small profits for the software manufacturer.

ONE WAY TO make more money from a smaller number of customers, is to sell many value-for-money products rather than a single very big and very costly `killer' application. Instead of making £200 profit from each of 500 customers, you make £20 profit from 10,000 customers who can afford to buy five or six less expensive products. The time spent on the development of a product is usually linked to the profit it makes. The less profit a product makes, the less it gets developed.

Many Amiga software manufacturers take this cautious, but wise, business approach and as a consequence, we end up with a lot of software that isn't as fully featured as it might be. Just making the software better – without the customer base growing – will not necessarily mean you will sell more of it. In fact, developing software into an all-singing, all-dancing killer may very well lose you sales. How can that be? Well, we're back to resources again, only this time I mean the cash in your pocket.

I'm not saying that a killer Amiga application would necessarily cost many hundreds of pounds, although it probably would, but the extra hardware required by that application, in order use it properly could mount to a thousand pounds or more.

IT ALL BOILS down to memory and storage space. You might consider an extra 4Mb of memory to be loads and loads – it might have cost you almost as much as your Amiga – but to a killer application 4Mb of memory is pocket change. A superior application will be working with superior data. It might be CD-quality sound. It might be 24-bit animations or presentations destined for video. It might be full colour desktop publishing. All these pursuits require as much memory as you can throw at them.

Truly serious applications require truly serious amounts of memory and data storage space. How many of you have 64Mb of memory and at least one gigabyte of hard disk? Three or four thousand pound's worth! Not many, I bet. So, if a company spends mega bucks and mega time producing a mega Amiga application that requires mega resources, very few Amiga owners are going to buy it because they don't have the memory and hard disk megabytes required to run the software. And it would be exactly the same story if you owned a Windows machine.

But if you do have the megabytes, despite the rubbish you hear, there is Amiga software that will drive that hardware to at least the quality of top Windows software, often better. Amiga graphics software like *Imagemaster R/T* and *ImageFX* (forget *ADPro!*) are every bit as good as Windows equivalents. And they cost much less. The *Studio 16* sampler is a truly professional quality package that can simultaneously playback eight channels of CD-quality stereo sound direct from hard disk. These are just two examples, there are many more.

Without the hardware, you can't use the software, but that doesn't mean it doesn't exist, so the next time you hear someone bullshitting about how crap the Amiga is and how much better Windows software is, do us a favour and put them right, will you?

THE OPINIONS EXPRESSED HERE ARE NOT NECESSARILY THOSE OF AMIGA FORMAT

On the SERIOUS SIDE

WELCOME TO THE 'serious' bit of the magazine. I use the quotes because it is not strictly necessary to have a PhD, a beard and smoke a pipe to get anything out of this section. In fact, it's probably a bit of a disadvantage (especially smoking the pipe). What we have for you on the following mass of pages is the top selection of this month's new releases, no joystick required.

We review all the prominent releases, not just the things which will look good or get a good score. Every month we include the good and the bad (and, in the case of Richard Baguley, the ugly) in an attempt to give you a complete and comprehensive guide to products currently available.

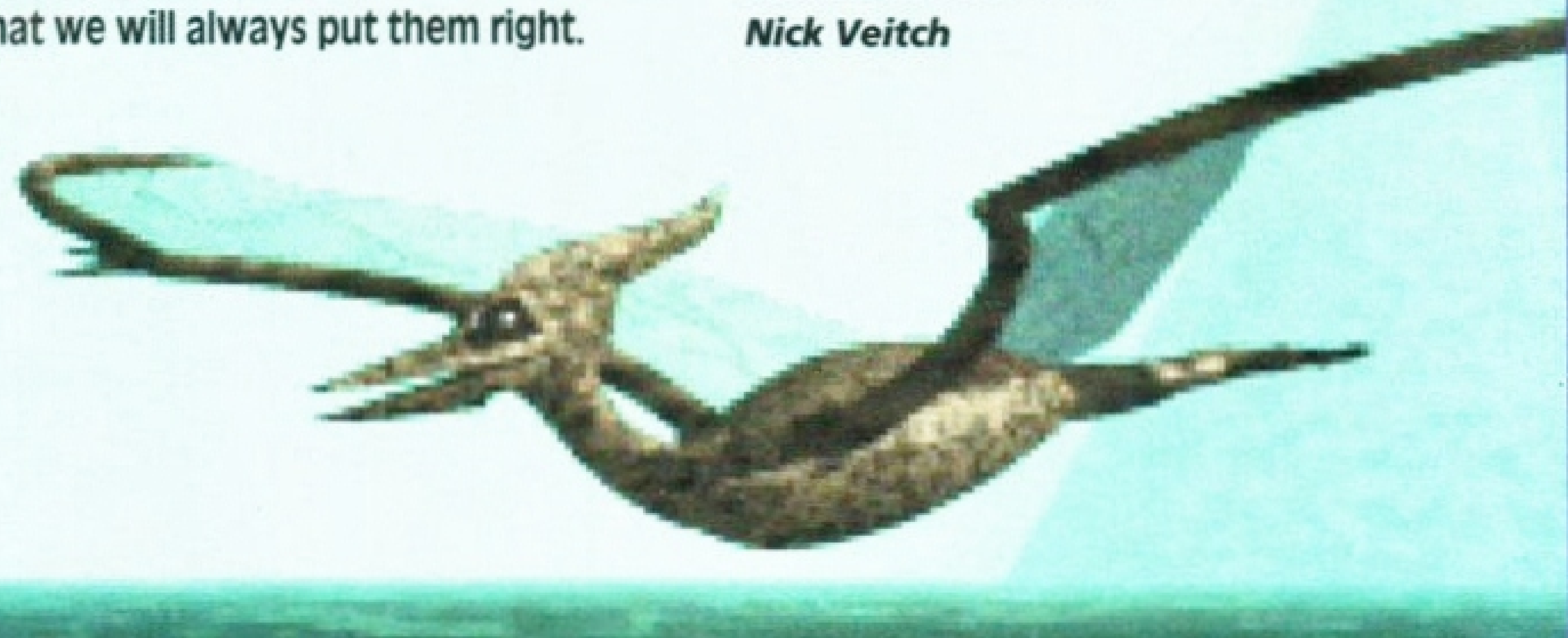
Our reviews can be trusted, because they are written by the best in the business. What's more they are written for you – the Amiga user. All our reviewers are dedicated Amiga fans, so they know just what it is like to use and rely on Commodore's greatest gift to mankind every day of their worthless little lives.

We're not perfect. Very occasionally we do make mistakes, but rest assured that we will always put them right.

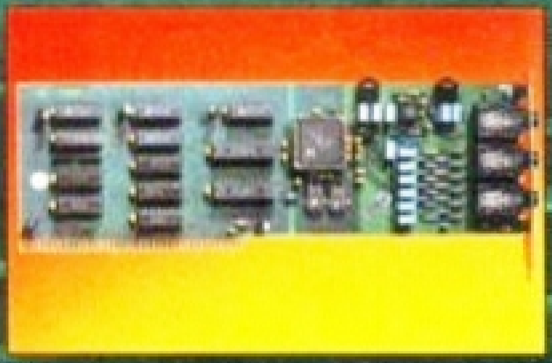
If you have a problem with any of our reviews, or you have a suggestion about how we could do things better, please drop me a line at the normal editorial address: Amiga Format, Future Publishing, 30 Monmouth Street, Bath, Avon BA1 2BW.

I hope you enjoy this month's selection of reviews, features and advice, and I hope you will continue to do so in the months to come.

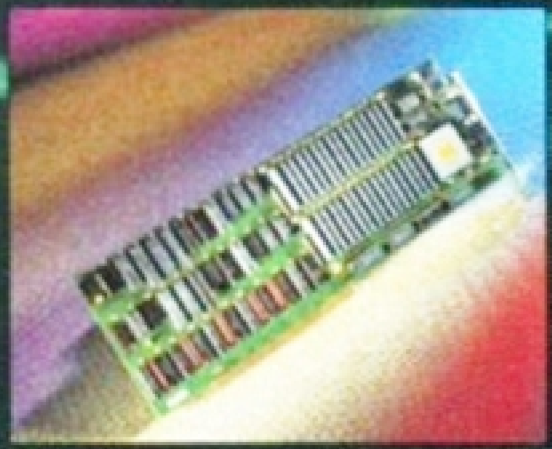
Nick Veitch



REVIEWS



The Toccata – MacroSystem's 16-bit sound solution. P 110



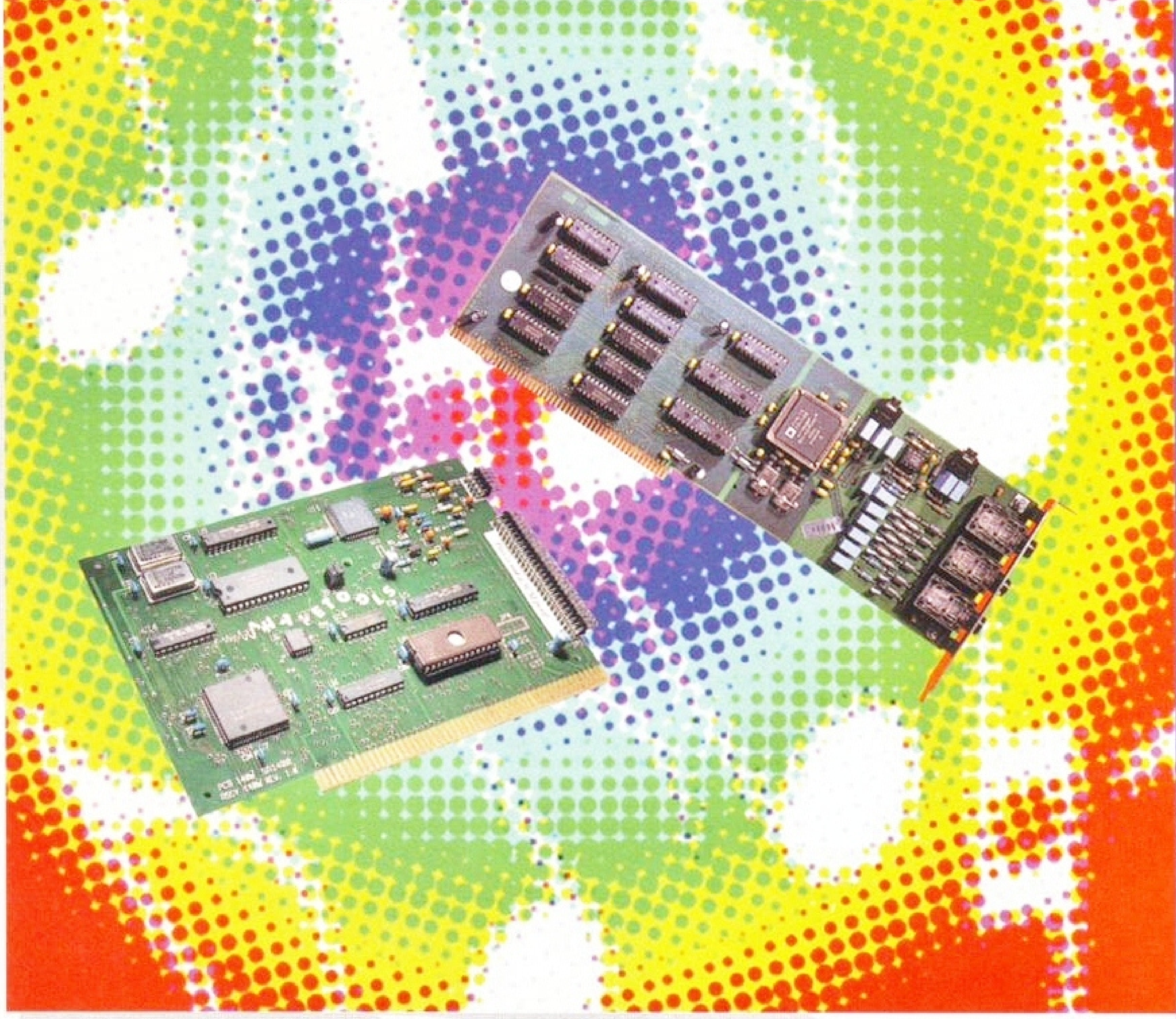
Rainbow III is expensive, but is it any good? Check out P 118.



TypeSmith has every feature for font manipulation. P120.

SOUND IT OUT!

When your Amiga's standard sound just isn't quite good enough, what can you do? Our musically-minded men Richard Baguley and John Kennedy listen out for the alternatives.



AT THE TIME of its launch in 1986 the Amiga's sound capabilities were state-of-the-art. The ability to replay real sounds at varying pitches made for excellent sound effects for games but a whole new type of program – music trackers.

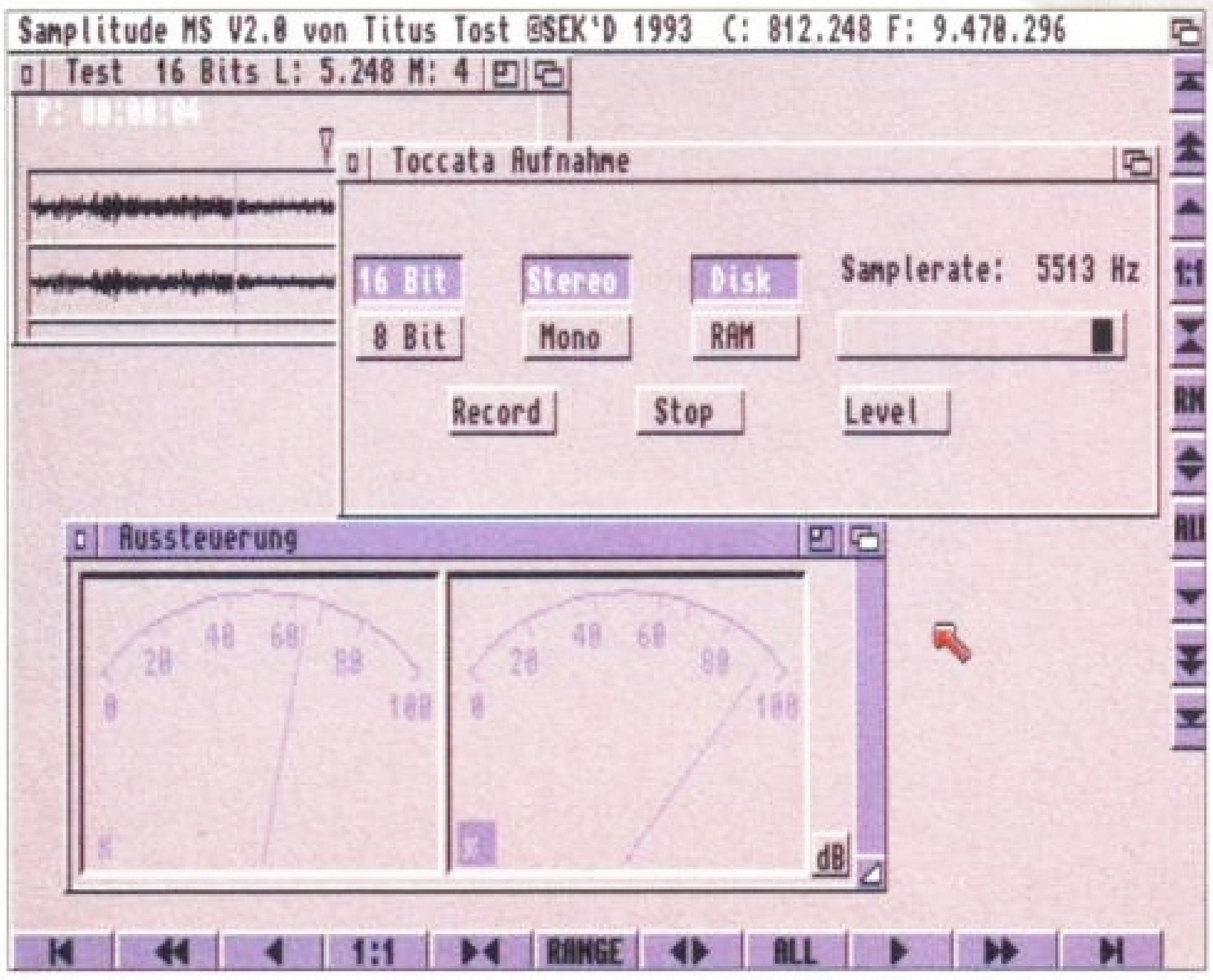
These days, the standard sound isn't quite good enough for all applications. There needs to be another technological leap – the step up to CD-quality sound. This ultimate audio upgrade is now within the reach of all Amiga owners, by means of plug-in cards.

Before we look at them, here are a few words about how your Amiga makes music.

The Amiga uses 8-bit audio, which means the sound waveform can be digitised with 256 different levels. When the digital information is passed through a digital to analogue converter, the sound can be reconstituted.

The speed at which these conversions take place is called the Sample Rate, and it also affects the quality of the sound: basically the faster the Sample Rate, the better the sound.

The Sample Rate of a system can be increased from 8kHz (8,000 samples a second) to 16kHz, and the sound quality will therefore improve too. However, it's not possible to simply keep on increasing the Sample Rate until the sound quality is perfect, because every time a sound is sampled, extra distortion, called quantization noise, is introduced.



Using your Amiga and a 16-bit sampler card you can produce CD-quality sound.

The degree of this noise is a function of the number of bits used to sample the sound, so no matter how fast an 8-bit sampler works, the sound will inevitably still be far from perfect.

The way around this problem is to use more bits to store the sounds, and this is exactly what the Toccata and Wavetools add-on cards do. The cards use 16 bits to sample each part of the sound, and as a result the noise level is much lower. With a fast Sample Rate, say 41kHz, the clarity of the sampled sounds is excellent – in fact, it's almost indistinguishable from the original sound. This is why audio CDs sound so good: they use 16-bit sound samples, working at 41kHz.

WHO WANTS IT?

Because the sound cards work at professional quality, they are useful for capturing sounds which will eventually appear on CD. For example, in a music studio the ability to sample sounds and edit them digitally is more appealing than playing around with expensive magnetic tape. Even better, once the sounds are in digital format they can be copied directly to DAT (Digital Audio Tape) for mastering with no extra noise or hiss introduced in the process.

Other uses for the CD-quality sample systems include pre-recorded messages. For example, in a multimedia presentation, it is much more convenient to play back 16-bit samples than it is to try to control a tape recorder or sequence an expensive musical synthesiser. Finally, in the emerging world of digital desktop video where films can be played directly from CD-ROM, there is a real need for affordable hardware to capture the accompanying soundtracks.

ON THE CARDS

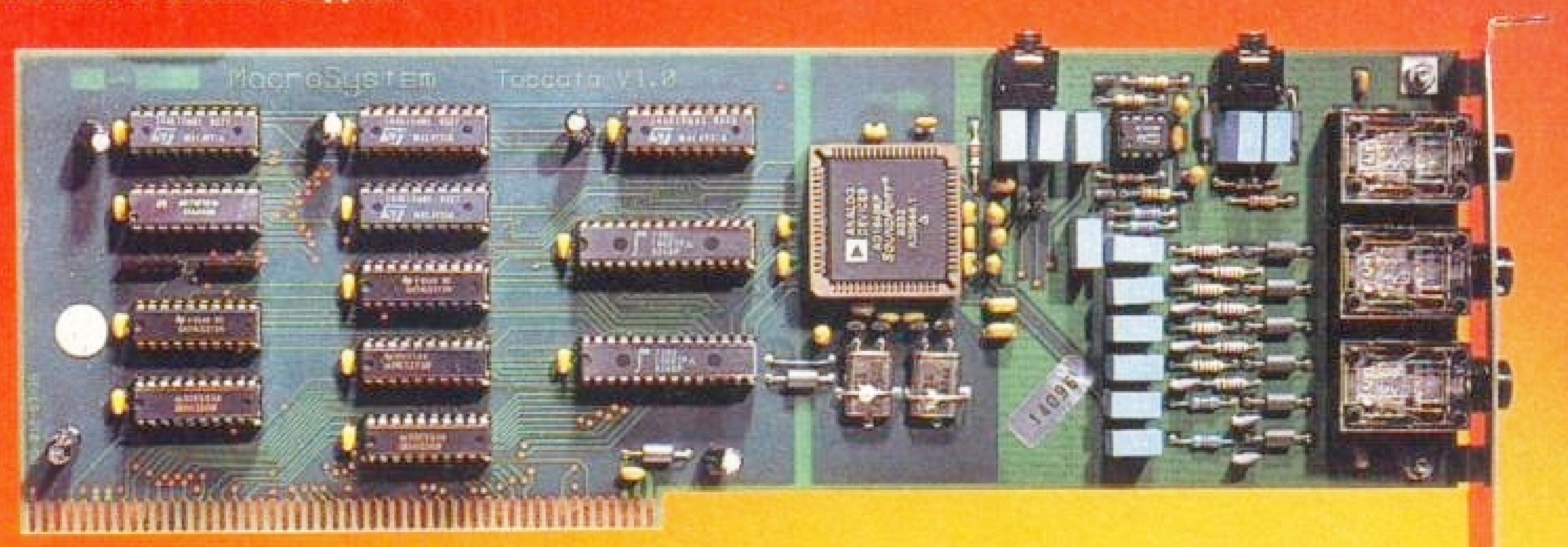
What you can't do with one of these 16-bit sample cards is simply replace the Amiga's existing sound chips. It just isn't possible to redirect the normal sound output in the same way as a PC.

Instead, only programs which have been specifically written to deal with a particular card can be used, and for this reason the software which comes with it is of paramount importance. At the very least there must be plenty of editing and playback options, and you would also expect some echo and pitch changing features.

The huge size of 16-bit samples means it is highly advisable to sample the sounds directly to hard disk. Software which doesn't offer this feature will limit the length of samples to the amount of your free RAM, and not many Amigas have 80Mb of RAM handy.

Turn the page to find out what the Toccata and Wavetools cards have to offer.

The Toccata 16-bit sampler card comes with a suite of software support.



TOCCATA

John Kennedy tunes in, turns up and drops in to reveal all about the Toccata card.

IN THE SAME way that 24-bit graphics are hailed as the pinnacle of graphic technology, 16-bit sound is considered the grail of computer audio.

Those nice German folk at MacroSystem, renowned for the awesome pair of Amiga video goodies Retina and *VLab*, have now brought us Toccata, presumably with they aim of creating the ultimate sound system, but things don't always go according to plan...

The Zorro-card hardware is certainly tasty and boasts full 16-bit sample capability, hardware compression, stereo audio output and four stereo inputs (two AUX, a line and microphone input) and to top it off, direct to hard disk sampling with software-controlled microphone level, mixing control and input switching.

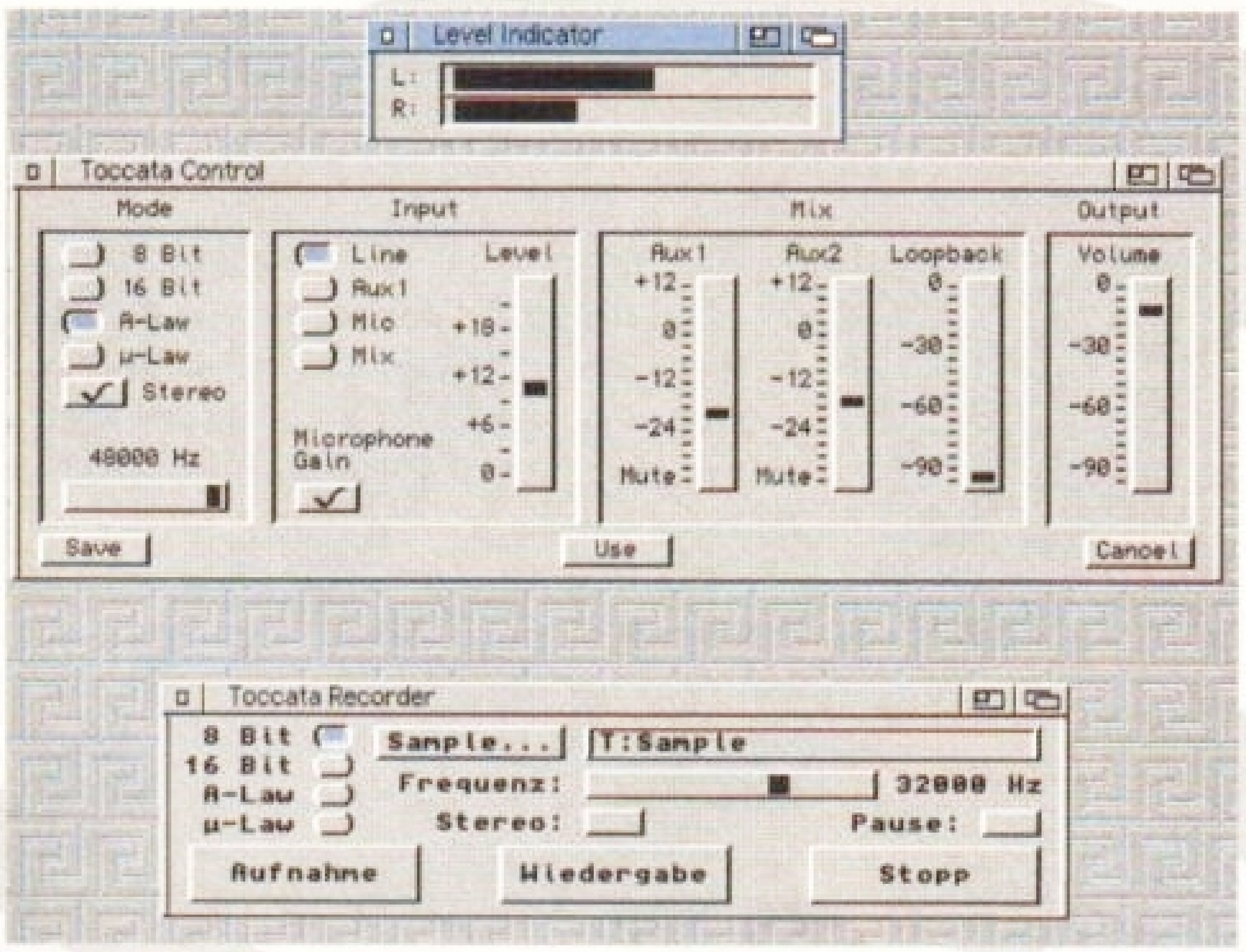
Software support for Toccata comes in the form of two separate packages: a suite of programs specifically for the hardware, and a standalone sampling program. The hardware-specific software includes a control panel, where inputs can be selected and levels set. The Current Sampling mode can also be selected, and a handy set of level meters help set the correct sample level. The more advanced features of the card, such as the user definable microphone gain and input/output mix level can also be set.

Unfortunately, no ARexx support is provided, which means you can't use other software to control the sampling. Because a large proportion of the potential market for this card will be multimedia users this is needs immediate fixing.

The remaining programs provide a quick option for Sample and Playback and a handy little Jingle Player which will play any one from a bank of samples with a single keypress. The Sample Record option provides a first indication of the sound quality which is possible. At a CD-type sample rate and 16-bit resolution the sound quality was stunning. It would be hard to imagine how it could be better. But 16-bit stereo requires a lot of storage – it takes only seconds to fill a £150 4Mb SIMM RAM with Pink Floyd, and you'll need a large supply of IDE drives to cut an album. For this reason the Toccata board features an example of some MacroSystem's cunning: real time hardware data compression.

Normally an 8-bit sample has a single-to-noise ratio of 48dB, and a 16-bit sample has a ratio of 96dB. Using the compression, the ratio is 70dB – an excellent compromise. If the numbers don't mean anything, don't worry: it sounds great.

Use the main Toccata control panel and Sample Recorder windows at the same time to get the best results from recording and playback.



The second set of software is a 16-bit sample editing program, the same one which is supplied with the Maestro hardware. Maestro offers digital-only import and export of samples, and having one to use with Toccata would be pretty handy. With the full set of hardware, Toccata could be used to sample a song, and after editing, Maestro would download the finished work direct to DAT.

Editing is done with the Samplitude package, which offers all the usual features such as cutting and pasting, and effects such as echo and time stretching. Due to the nature of 16-bit sound editing, processing a large disk-based sample can take a very long time.

A playlist of sample clips can be constructed, but this is far from being a multitrack recorder. Samplitude works like an ordinary 8-bit sampler, but with better sound. From within the editor it is possible to make use of the sampling hardware, but no compression modes are allowed.

The sound quality achieved by sampling through Samplitude is slightly poorer than with the hardware-specific software, so for the best results it is necessary to run both programs, using one to sample and one to edit so it's a pity there is no way to swap samples between programs.

Toccata is an excellent piece of hardware which deserves better software support. The supplied programs are not poor, but they aren't excellent either. Although no mention is made in the manual, Toccata can be used in conjunction with the *VLab* digitiser, which opens up some interesting possibilities.

The card also samples direct to hard disk with a 68020 processor or greater, although for full 16-bit audio you will probably need a 68040. Toccata isn't a musical instrument by itself: there is no way of triggering samples over MIDI, and no real-time pitch shifting. This is no rival to a dedicated Akai sampler.

The lack of post-sample multitrack mixing also stops it rivalling the SunRize hardware. What it does do, and it does it extremely well, is make superb quality 16 and 8-bit samples. What you do after that is up to you.

MULTIMEDIA MAGIC?

Although the manual doesn't really mention it, one of the most powerful aspects of the Toccata 16-bit sampler is the way it can work with MacroSystems' video digitiser, *VLab*. Version 4.1 of the digitiser software allows you to sample an audio source at the same time as a video source, and to play it back at the same time, through the IFR (Interlaced Frame Recording) technique used by *VLab*.

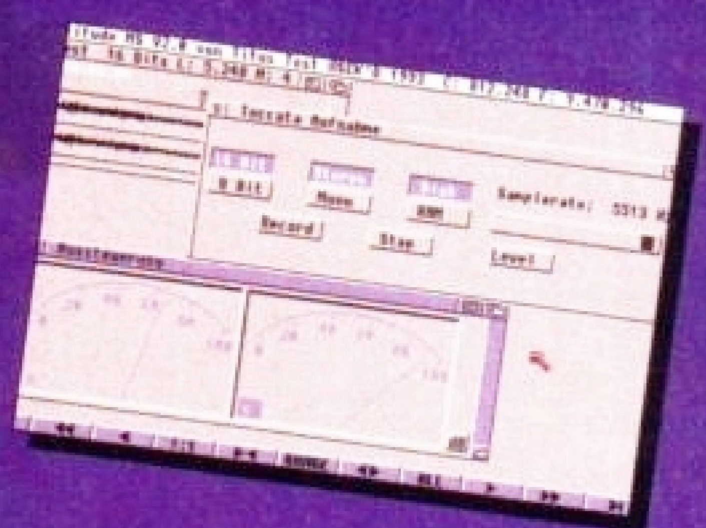
This has great potential for multimedia purposes. Imagine being able to play back high-quality video and 16-bit sound at the same time in your latest multimedia creation. Although the Toccata software does not have ARexx support, the *VLab* software has more ARexx commands than you could shake a pointy stick at, so you could easily control it from a program such as *Scala* or *Mediapoint*.

Just think, you could even create a script which would digitise in a video sequence from a camera and play this back at your unsuspecting user...



Toccata can co-operate with MacroSystems' excellent *VLab* video digitiser to give you the power to sample video and audio signals simultaneously. This could be extremely useful for multimedia production or any number of other processes that require both sound and vision.

TOCCATA



DESCRIPTION
16-bit sampler

MANUFACTURER
MacroSystem

DISTRIBUTOR
Amiga Centre Scotland
0896 87583

PRICE
£370

RELEASE
Out now

SPEED ●●●●
Speed is largely dependent on your hardware configuration. A 68020 CPU or better is essential.

MANUAL ●●●●
There are two manuals, one for hardware and one for software: both are comprehensive and well illustrated.

ACCESSIBILITY ●●●●
Standard menus and requesters – if you have used any Amiga sampling program, you'll have no problems.

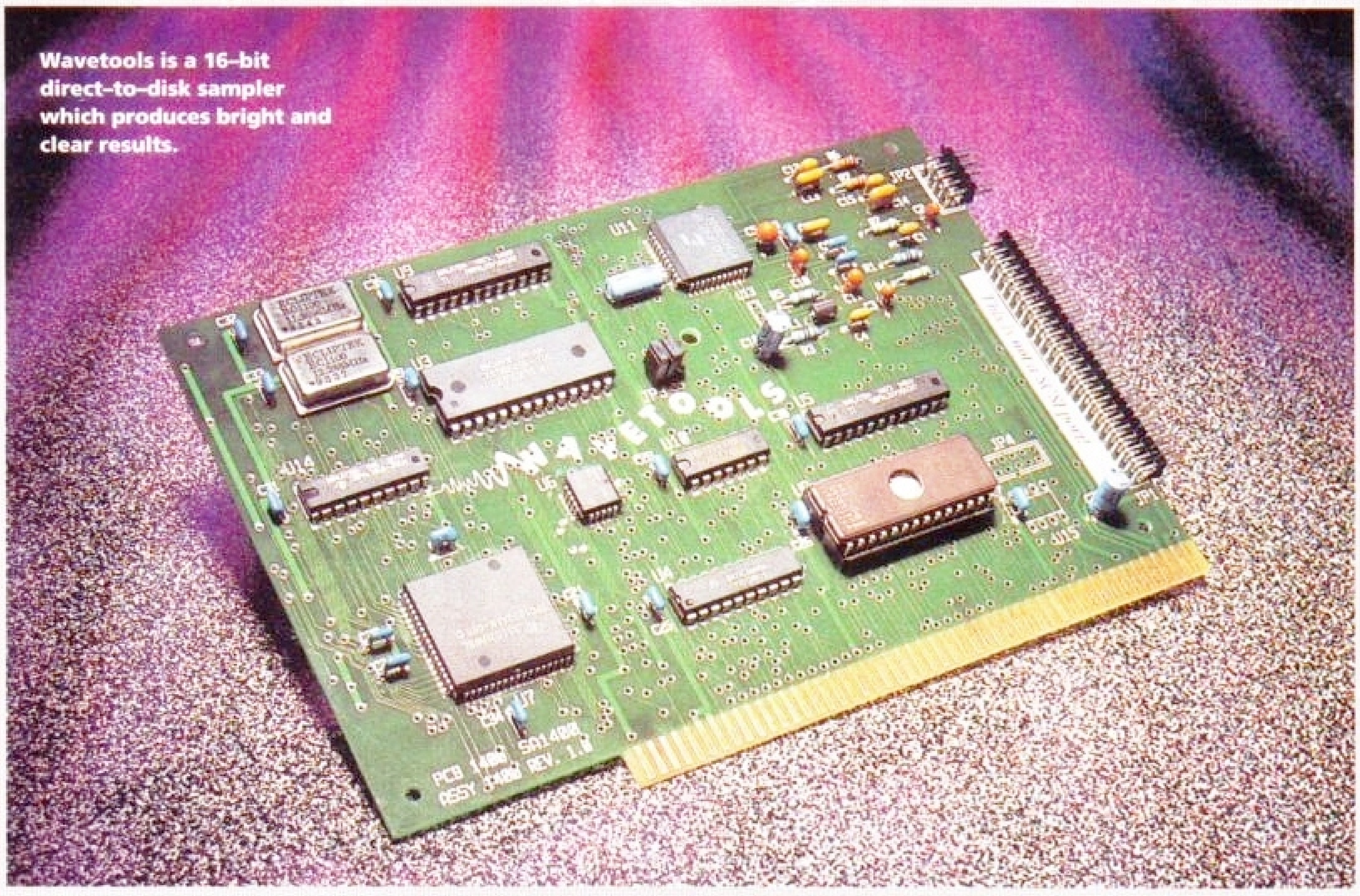
FEATURES ●●●●
The software supplied with Toccata is rather basic, so the hardware is almost overloaded.

VALUE ●●●
Toccata is a bit on the pricy side given the fact that the software has some limitations.

VERDICT

“ High quality with eight inputs and stereo outputs. With better software support Toccata would be the multimedia user's dream. There's a lot more programming to do before it comes close to the Sunrize sampler. ”

72%



Wavetools is a 16-bit direct-to-disk sampler which produces bright and clear results.

WAVETOOLS

Digital Audio Designs ■ Blittersoft 0908 220196 ■ £349.95

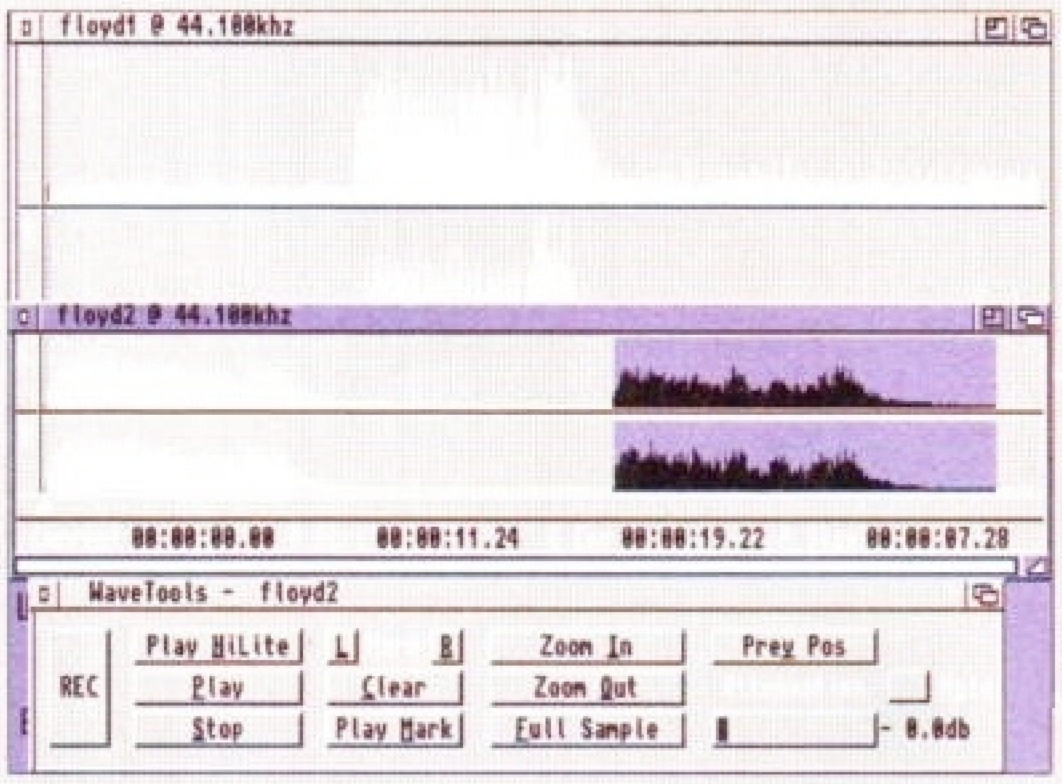
If you were to take any record from the charts, it's more than likely that it would use samples for some of the instruments. After all, dealing with a sample is easier than working with a real instrument, and you can manipulate it in various weird ways.

Most Amiga users will be familiar with samples through programs such as *SoundTracker* and *OctaMED*, or through the soundtrack of games. The Paula custom chip can handle up to four channels of 8-bit sound, but these days most musicians prefer to work in 16-bit, because this gives much better quality. 8-bit samplers are widely and cheaply available, but 16-bit samplers are a bit thinner on the ground.

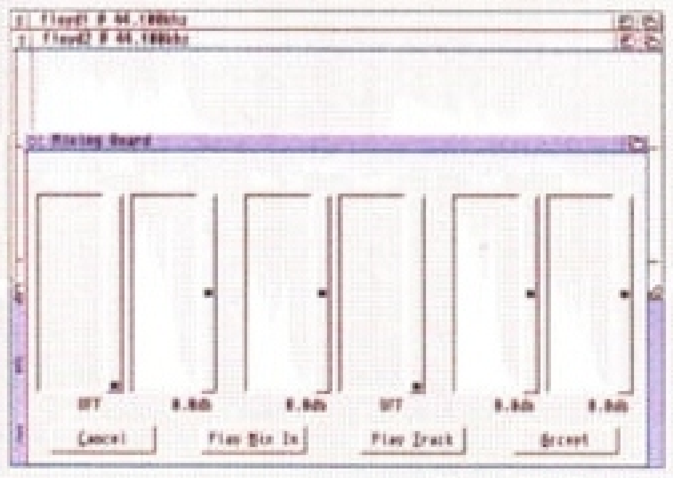
Wavetools is a half-length Zorro card, so it can fit into any big box Amiga such as the A4000 or A3000. Because 16-bit sampling involves a lot of data, a 68030 running at 25mHz is the minimum recommended configuration. Large amounts of memory are not vital, as the sampling is direct to disk. This means that it's written to the disk as it's sampled, and played back in a similar way. As you'd expect, a hard disk is vital, and it has to be reasonably fast at transferring data. A lot of free space is also required, because a 30-second sample at the Sampling Rate used by CDs (44.1kHz) will need just over five megabytes of disk space.

I certainly can't fault the sampler in terms of quality. Even at the lower sample rates (the lowest being 17kHz), the samples are bright and clear. The quality you get will very much depend upon the quality of the signal, but if you're working from a clean source such as a CD player, the level of noise added by the sampling process is indistinguishable.

Once you've sampled your noise, you can use the various tools to cut and paste bits of it, and you can even mix together different sounds to create new sounds. The editing tools are fairly minimal, but you could use them to chop out unwanted sounds or join several sounds together. They are adequate for editing voiceovers and the like, but a serious musician wouldn't feel at home here. The software also has a comprehensive ARexx interface, which means you could use a program such as *Scala* to trigger it.



Wavetools allows you to cut and paste between different samples, so you can create your own weird soundscapes.



You can even mix together two different sounds to create a new sound or a meaningless din.

COMING SOON...

Wavetools is a fine sampler, but it can't produce sound processing effects such as flanging and echo. You also can't trigger a sample from an external source. Digital Audio Design are working on an RTX (Real Time eXtension) module, which will have a Digital Signal Processor chip for live effects. Wavetools will then be in competition with the Studio 16 card, which is about to get a software upgrade.

VERDICT

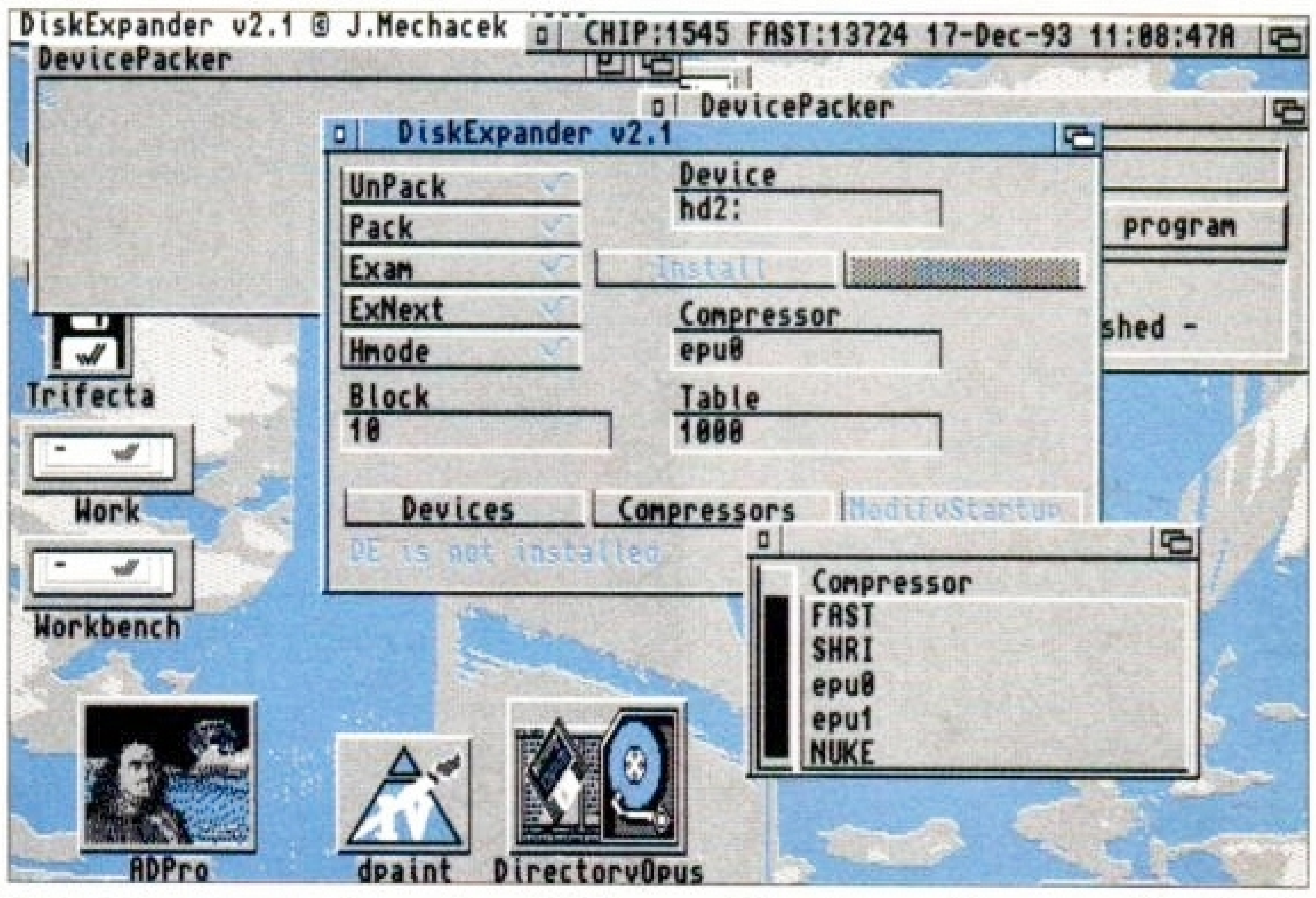
“ A very high-quality 16-bit sampler which could be useful for mastering CDs or DATs. ”

70%

Disk EXPANDER

Shatztruhe ■ Power Computing 0234 843388 ■ £35

Could the dreaded "Disk full" system message be a thing of the past? It's unlikely, but Nick Veitch likes to put off the inevitable.



Choose your compression mode and off you go. Unless you are fussy you will probably never need to change any of the settings once *Disk Expander* is installed.

THERE ARE TWO types of space. There is the space which Douglas Adams writes about (which is always bigger than you think) and then there is the space left on your hard or floppy disk, which is always smaller than you would like it to be. Just as work expands to fill the time available, so does data expands to fill the size of your partitions.

When space is getting tight, the conventional solutions are either to delete files you don't want any more (as if there are any), backup files on to floppy disks (yawn) or archive them on your drive using something like *LHArc*. The first two solutions are not really solutions at all – the whole point of having a hard disk is that you can store your data where you can get at it. The problem with the last solution is that it is never convenient having to unarchive everything again when you want to use it.

The best solution would be a program which would automatically compress files as you saved them and uncompress them as you tried to access them. That is exactly what *Disk Expander* does. It sits on the AmigaDOS file access instructions and intercepts them. This means that the entire process is completely transparent to the user. It may seem to take a little longer loading and saving files, but after a while you won't even notice it is there.

Several modes of compression are supported, so you can choose the best for speed or pack rate. The software supports the XPK cruncher libraries (there are dozens of these in the Public Domain) so you can easily update or change the crunching routines.

At the moment, *Disk Expander* has to be installed on a drive or partition. This means that all files will be compressed and decompressed when written to that particular device; you can't specify a particular directory. That is the only flaw in what is otherwise an excellent system.

VERDICT

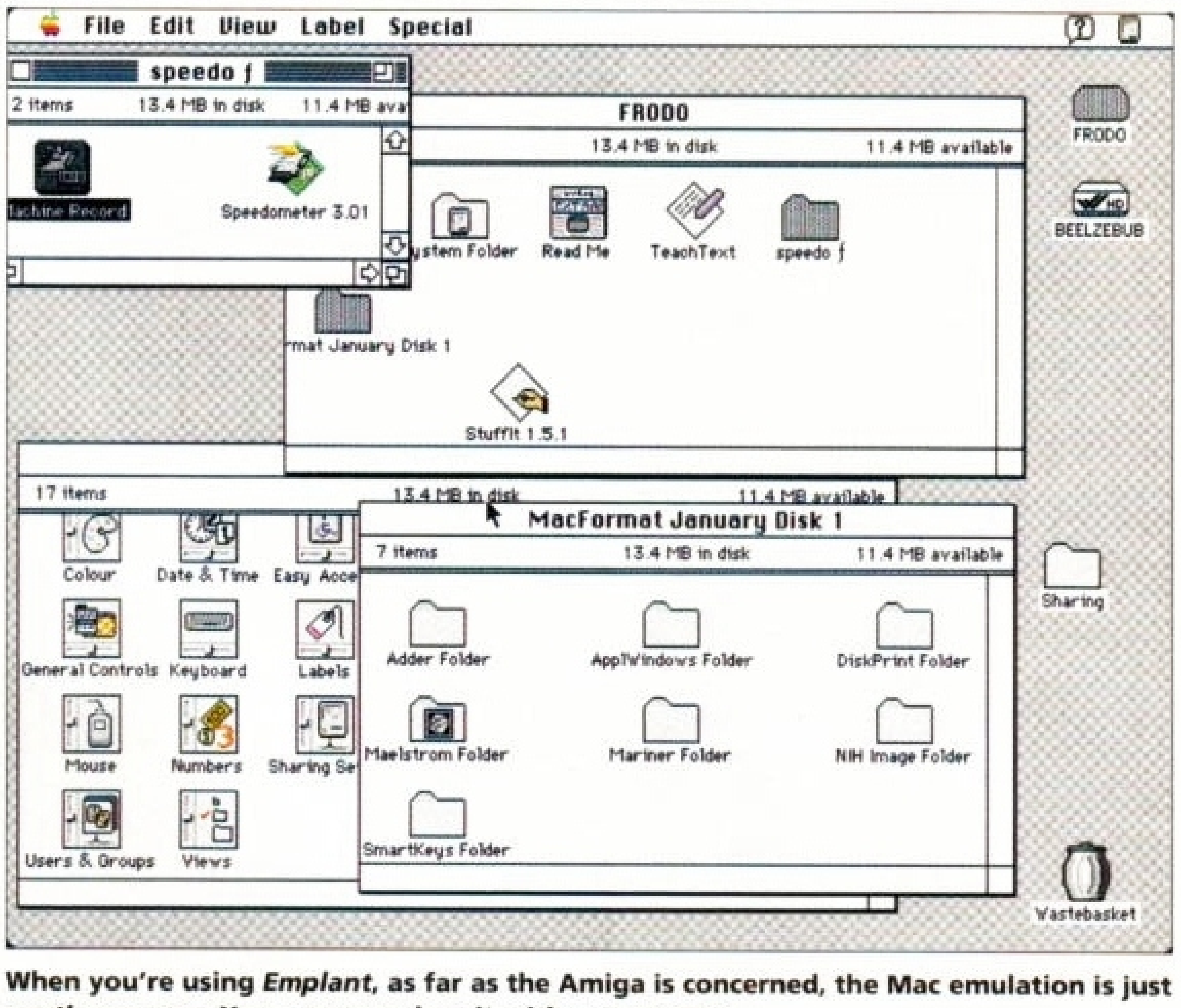
" For on-the-fly compression you won't see anything better. Can save you time and worry. "

87%

Emplant 3.4

Utilities Unlimited ■ Blittersoft 0908 666265 ■ £349.95

Richard Baguley suffers an identity crisis with the latest version of the Emplant emulator.



When you're using *Emplant*, as far as the Amiga is concerned, the Mac emulation is just another screen. You can even drag it with your mouse...

WAY BACK IN Issue 46, we reviewed a new emulator which promised to give you a multitasking Apple Mac emulator without losing the Amiga side of things. It worked well, albeit with certain problems, and we gave it a rating of 80 per cent.

One of the primary limitations was that the CPU of the Amiga had to be fitted with a Memory Management Unit (MMU). This ruled out the newest big box Amiga, the A4000/030, which is fitted with an 680EC30 CPU, which has no MMU. A version which did not require the MMU (known as 32-bit clean) has long been promised, and the latest version of the software (3.40) has finally delivered this.

The other requirements of the emulator are the same: you still need to get hold of the ROM of an SE30 Macintosh, and this version of the software also requires System 7.1, the latest version of the Mac Operating system. You can also allocate more of the Amiga's RAM to the Mac, which is a good thing since Macs are notoriously greedy for memory. Given that this has to be Fast memory, the Mac display takes around 1Mb of memory and the fact that running System 7.1, with less than 4Mb of RAM is virtually impossible, it's not realistic to consider this emulator unless you've got at least 10Mb of memory.

There have also been various other enhancements – it's now possible to move files between the Mac and the Amiga side without using floppy disks and the authors have improved the FPU handling, giving a speed increase of several times.

The PD program *Speedometer* (roughly equivalent to the Amiga program *Sysinfo*) reveals that the emulated Mac is slightly faster than the equivalent real Mac (an SE30), with a speed of 4.84 times that of a Mac Classic (against the speed of 4.80 for the SE30). Running on an A3000 (which has an MMU fitted), the relative speed is 7.150 times that of a Mac Classic. To put this into context, a Quadra 700 (a very fast 68040-based Mac used by our art editor) has a speed of 30.66 times that of a Mac Classic.

Unfortunately, the emulation is not yet bug free. We were unable to get the Appletalk network working without crashing the Mac, despite the fact this worked fine on previous versions. All other programs, such as *Photoshop* and Quark *XPress*, worked fine on the emulated Mac, and the fact that upgrades and bug fixes take only a matter of days to appear means that *Emplant* is now even more of a realistic option for somebody wanting both a Mac and an Amiga, but who doesn't want to clog up their desk with all those boxes.

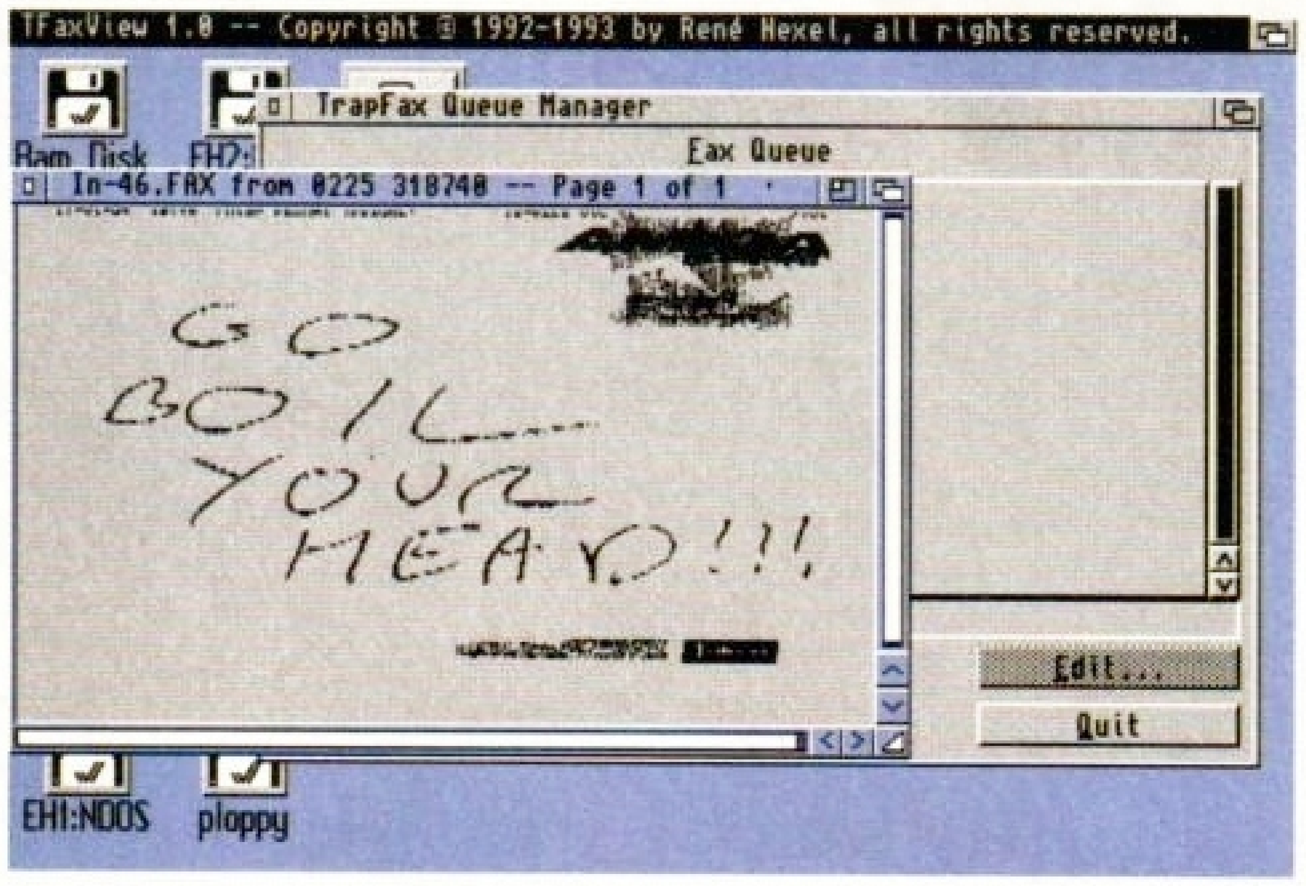
VERDICT

" Still not bug free, but having a Mac running in the background has a certain attraction... "

84%


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Could this exciting new program finally bring Fax capabilities to your Amiga? Richard Baguley plugs in and gets communicating.



Once you've received a Fax, you can either display it or convert it to a (big) IFF file for printing or editing in any art package.

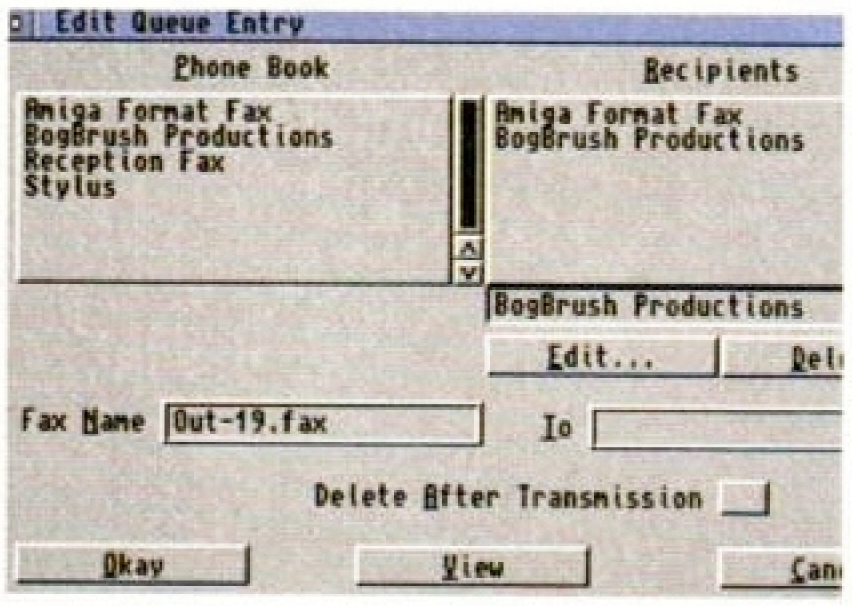
TRAPFAX

YOU'VE BOUGHT A new modem, and you realise that it also has Fax capabilities. Wouldn't it be nice to be able to send Faxes to everyone? After all, they combine the speed of a telephone call with the impact of a letter. Although Fax modems can send Faxes, you need extra software to translate the received Fax into a readable format, or to transform the text and images you are faxing into a format which can be transmitted to the other Fax machine.

Fax modems are divided into two types: class 1 and class 2. *TrapFax* is a class 2 only program, so it won't work with any Fax modem which only supports class 1. This rules out popular modems such as the US Robotics sportster or the HST DS+, but it will work with the Supra V32Bis Fax modem, although the LC model of this modem is class 1 only, so this will not work.

TrapFax is produced by a German company called Trapdoor Developments, who are primarily known for their Shareware E-Mail program called *TrapDoor*. It works by emulating a printer driver, so any program which prints through Workbench can be used to send Faxes. So, you could fax your latest creation direct from *DPaint*, or use a DTP program such as *ProPage* or *Pagestream* to create your own letterheaded paper. As far as the program is concerned, it's sending the data to a printer, but *TrapFax* is capturing this data, saving it to disk and converting it into a format suitable for sending to a remote Fax machine.

TrapFax **allows you to set up a phonebook of your frequently dialled numbers, and send a fax to several of them with just a couple of clicks.**



Once the printing process is complete, the *TrapFax* window (which runs on Workbench) pops to the front and asks you for the Fax number of the recipient. *TrapFax* includes a comprehensive phone book, so you can put your frequent numbers in here, and you can even define groups of people. You can also schedule your Faxes for a specific time, so you can send all your day's Faxes after 6pm, when the cost of phone calls is lower.

Once you've set all the details, *TrapFax* gets on with the business of sending the Fax. This is a pretty straightforward process, and it doesn't put much strain on the Amiga, so you can happily get on with other things while it's working.

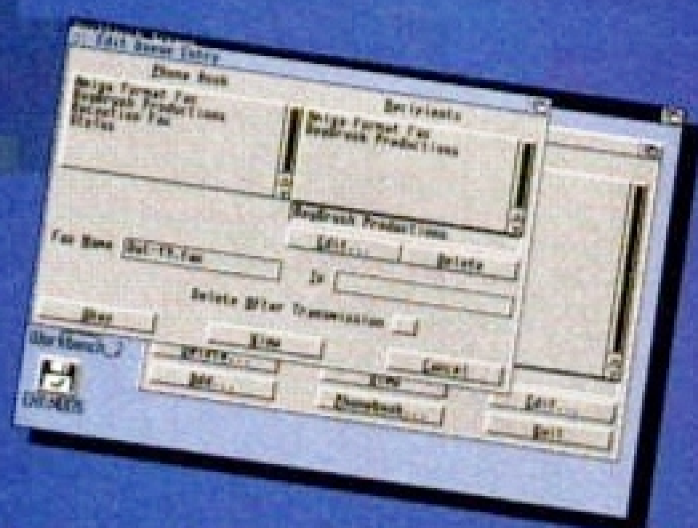
Receiving a Fax works much the same way. By dragging an icon into your WBStartup drawer and leaving your modem switched on, it will automatically pick up the phone when it rings, and try to talk to the Fax on the other end. As with sending, this all happens in the background with no need for user intervention. Once you've received the Fax, you can view it, print it or save it as a two-colour IFF file.

The main competitor for this program is *GPFax* (£49.99 from First Computer Centre on 0532 319444), which works in a similar way. However, the quality of the Faxes, especially those with graphics, is superior with *TrapFax*. All of the programs which form the *TrapFax* system run on the Workbench screen, and it's much more in tune with newer versions of the operating system, and with things such as Fax datatypes for Multiview. It's an impressive program, but because it's class 2, the type of modems it can be used on is limited.

High quality results on your Faxes are possible with *TrapFax*. This is especially obvious when your documents have graphics on them.



TRAPFAX



DESCRIPTION
Class 2 Fax software

MANUFACTURER
TrapDoor Developments

DISTRIBUTOR
Blittersoft 0908 220196

PRICE
£74.95

RELEASE
Out now

SPEED ●●●
The speed of sending a Fax is fixed. This program works as fast as any other Fax program.

MANUAL ●●●●
Contains plenty of technical information and easy-to-follow tutorials to get you up and running.

ACCESSIBILITY ●●●●
The method of creating faxes means you can fax from within any program that uses Workbench printer drivers.

FEATURES ●●●
Standard things you expect, such as delayed sending, multiple recipients and phonebook. WB 2 or above only.

VALUE ●●●
It's £25 more than *GPFax*, but it is easier to use and the results are more impressive.

VERDICT

"An excellent Fax program which blends in very well with the operating system. However, the fact that it is class 2 only rules out using it with some of the popular types of modem."

77%

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Body Blows	17.99	Jurassic Park (1200)	18.99
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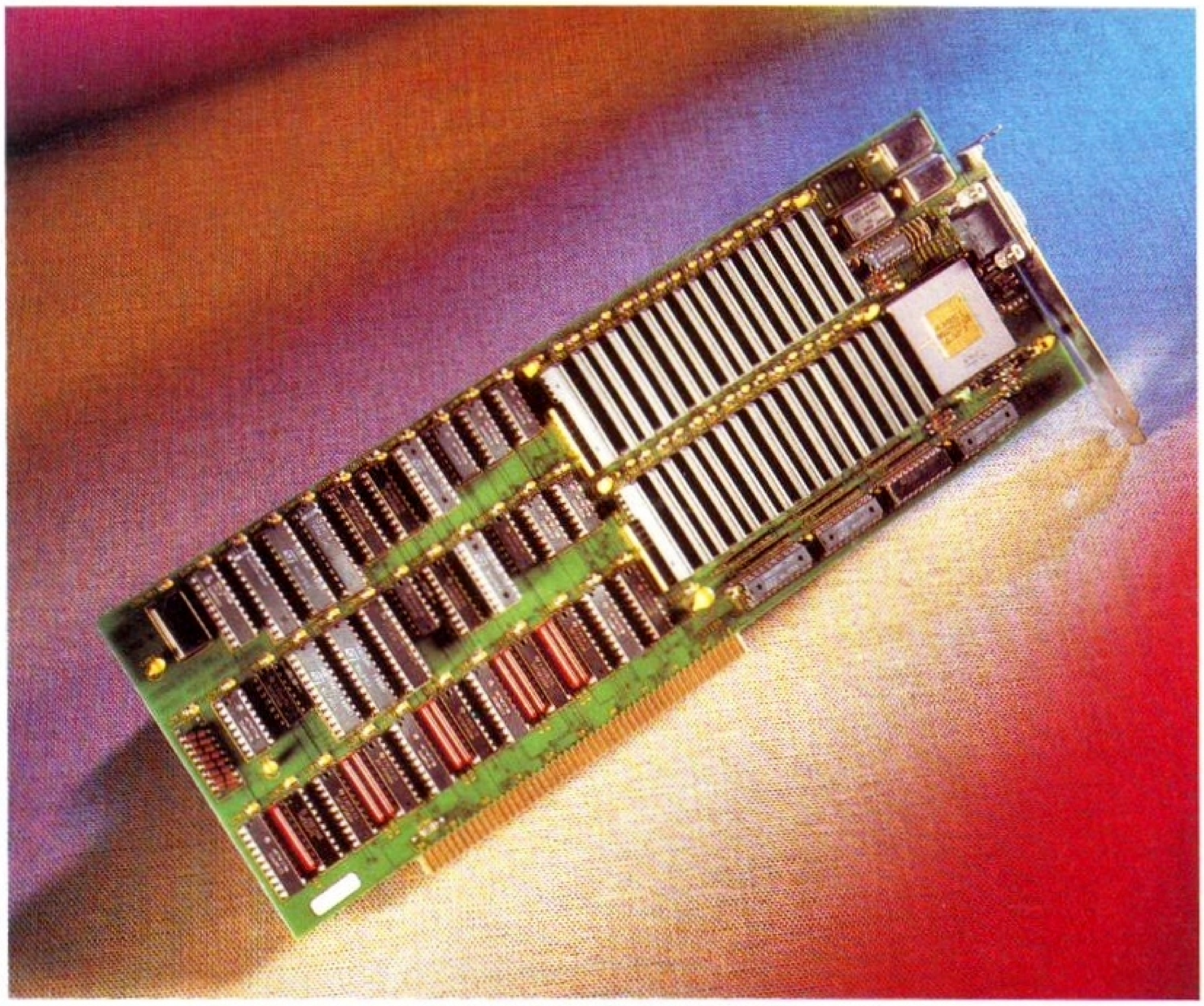
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Old hand Nick Veitch sees what's on the cards with the fastest new 24-bit graphics board in town. Is he bluffing, or is it a good deal?



The Rainbow III card doesn't really look like it is worth more than an A4000/030, but look at all that lovely Fast video RAM.

RAINBOW III

IN THE BEGINNING there was the framestore. This was a box filled with RAM chips and a video driver which was capable of outputting a picture in 24-bit quality on a nice monitor. "Hurrah!" said everyone who could afford one. But a framestore is not like having a display that will interact with your Amiga. It's just an output device. It may as well be a printer, because once the image is there, that's it.

The need for a 24-bit card that could not only display images, but could also be used as an interactive display (where you could use the display with a paint package or image processor), prompted the release of cards such as Firecracker and Opalvision.

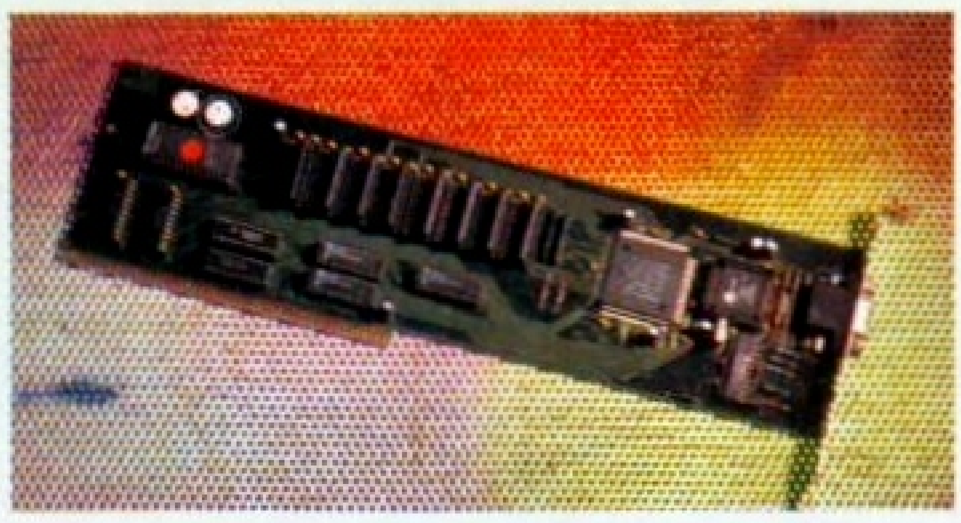
These used libraries, which enabled programs to use these displays, as long as they were written with this in mind. This was followed by a wave of cards which could trick the Amiga into opening up screens on their display. The Retina is probably the best known of these, followed by the Picasso.

The Rainbow III card is a further development. Like GVP's Spectrum card, it subscribes to a new retargetable graphic standard called EGS. This is a system inter-

THE COMPETITION: HOW THE OTHER CARDS MEASURE UP

There is more than one 24-bit display card, as regular *AF* readers must surely know. Unlike a RAM board or an external floppy drive, they are not necessarily all much of a muchness. Some of them are quite special, while others are not. If you are going to fork out large chunks of your hard-earned, it is a good idea to check that the board you are going to buy can do all the things you expect of it. Here, then, is a brief summary of all the boards recently tested in *Amiga Format*...

RETINA



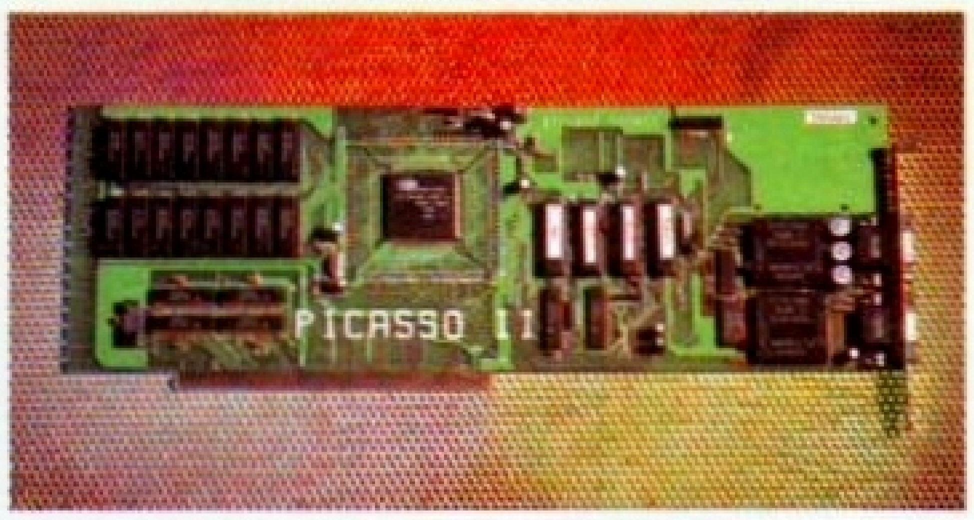
MacroSystem's Retina was not only the first affordable 24-bit display, but it was also revolutionary in its ability to force ordinary software to use it as a display card.

It is very simple to install and use, and has the largest range of possible display modes, but the lack of a through port makes it inconvenient to use in a one-monitor set-up.

The best feature of the Retina is probably its speed. Thanks to very fast RAM packages, it can trounce most other cards (but certainly not the Rainbow III). Quite a range of software has been written to directly support the Retina, and the card works well with the V-Lab digitiser.

We gave it 82 per cent overall.

PICASSO



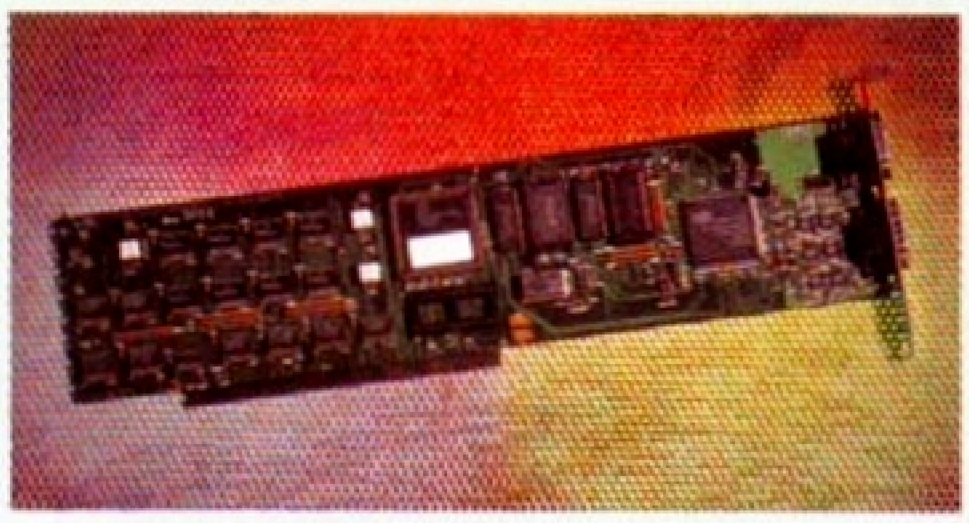
The Picasso was touted as the thinking man's Retina. The board is currently in its second incarnation and has benefited from a bit of re-engineering.

In terms of speed it can probably compete with the Retina, thanks mainly to its extra special on-board blitter, although the MacroSystems card is usually faster for animations.

Thanks to a pass-through socket, you can easily run all your software through just one monitor which is automatically switched by the hardware so there is no need for messing about.

The Picasso is slightly better at dealing with AmigaDOS, which may or may not be why we awarded it 85 per cent.

SPECTRUM



The GVP EGS Spectrum card is probably the most comparable to the Rainbow III. A re-worked version of the G-Force add-on, this card is fully EGS compliant and sits nicely with AmigaDOS.

It is more expensive than the Picasso or Retina, although it does come with more bundled software. Unfortunately, most of this software is not very useful.

The big drawback to the Spectrum card is that it is slow, with a capital 'I' for 'I'm off down the pub for a bit while the card gets on with the job in hand'. Being fully EGS compatible does slow a board down, but the Spectrum borders on the unusable on occasions. That didn't stop us from awarding it 85 percent, though.



Rainbow's output is extremely stable, so you can always see just how terrible your pictures are.



Most EGS tools supplied with the Rainbow III card are just replacements for existing Workbench utilities.

face which is entirely AmigaDOS legal and enables screens to be opened through the Amiga display database. Essentially, this means that the Amiga can treat the EGS card as just another screen mode. The software will take care of interfacing all graphics operations to the graphics card using the appropriate library.

This has several advantages. The card does not rely on software being written specifically for it – it can just use AmigaDOS to redirect it when a screen is opened. Any software which is written specifically to make use of the extra features of the EGS board will work on any EGS card. Therefore, instead of software companies re-releasing new versions of their software to work with different cards, they only need to write one EGS version and all EGS cards will support it. This is good news for the user as well as the software house, because in the real world they never went to the trouble of releasing software for every card available. Instead they would just pick one or two and hope that people would buy those cards.

So, what EGS software has been written? Well, there is an EGS version of *TVPaint*, and an EGS version of *ImageFX* at the moment. It should only be a matter of time before all popular graphics software is available in an EGS format. The Rainbow card is bundled with a copy of *Painter* or more usefully, a copy of *TVPaint Junior*. If you have never used *TVPaint* before, all you need to know about it is that it is the best art package available for the Amiga and it is available in versions for a variety of 24-bit cards. The *Painter* software is not bad, but it seems odd that they chose to include it, because it isn't a match for even a cut down version of *TVPaint*.

DISPLAY MODES

For some reason most people judge a graphics card by the highest resolution of its screen modes. It isn't really the equivalent of the 0-60 time of a car or the standing quarter of a bike, but for those who collect such figures, here are all the possible Rainbow screen modes (on a CBM 1960/1942 monitor):

EGS	640 x 480
Next	1120 x 832
SUN	1152 x 900
SVGA	1024 x 768
SVGA	1280 x 1024
SVGA	1600 x 1280 (interlaced)
SVGA	800 x 600
VGA	640 x 480

The EGS implementation of the Rainbow III is similar, as you would expect, to that of the Spectrum. The major annoyance is that the installer software (as with the Spectrum) asks what frequency your monitor will use. This presupposes that you will only be using one monitor with the Rainbow – I know a lot of people don't have a monitor, let alone more than one, but what if you did?

Rainbow is configured to run as an extra display, rather than a replacement. I suppose that is the justification for not having a through socket for Amiga video. Cunningly, when the mouse goes off the side (or top or bottom, depending on which install option you selected) it appears on the EGS screen.

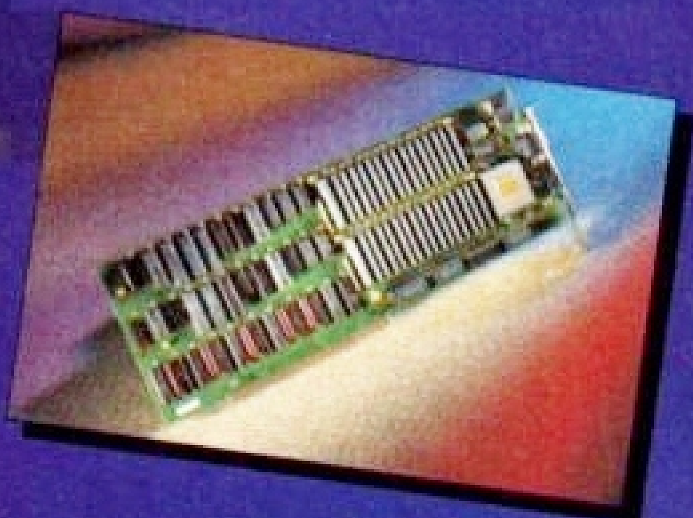
> “The card subscribes to a new retargetable graphic standard, EGS, enabling screens to be opened through the Amiga display database, giving it major advantages.”

The ability to display on two screens at once is quite an advantage – especially when using any software that has to render an image (such as *ADPro, ImageFX, FractalPro, Real3D*) as you can have both the edit/creation windows and the image window displayed simultaneously.

If your software does not support the display database, or you're running on a very old version of Workbench and don't have one, you can still use the Rainbow. Rather like the Retina software, it has a program which will intercept any attempt to open a new screen. These screens can then be forced to open up on the Rainbow if required. Not all software likes this, and their isn't much point unless you want the speed increase of the Rainbow.

On the whole, the Rainbow III is a lightning fast and extremely stable card, which is held back only by a lack of software. Like the other drawback, the price, this is something which is bound to change in time.

RAINBOW III



DESCRIPTION
Graphics card

MANUFACTURER
Büro Helfrich

DISTRIBUTOR
Chartscreen UK Ltd 0425 475515

PRICE
£1,699

RELEASE
Out now

SPEED ●●●●●
This is the fastest display that has ever graced the insides of *Amiga Format*'s office A4000.

MANUAL ●●●
Considering the expense, the manual could have been a bit more informative, but it will pass.

ACCESSIBILITY ●●●●
It's a bit fiddly to do to get everything running well, but apart from that EGS software is easy to use.

FEATURES ●●●●●
The card itself has plenty of potential, all it is lacking is the software to drive it.

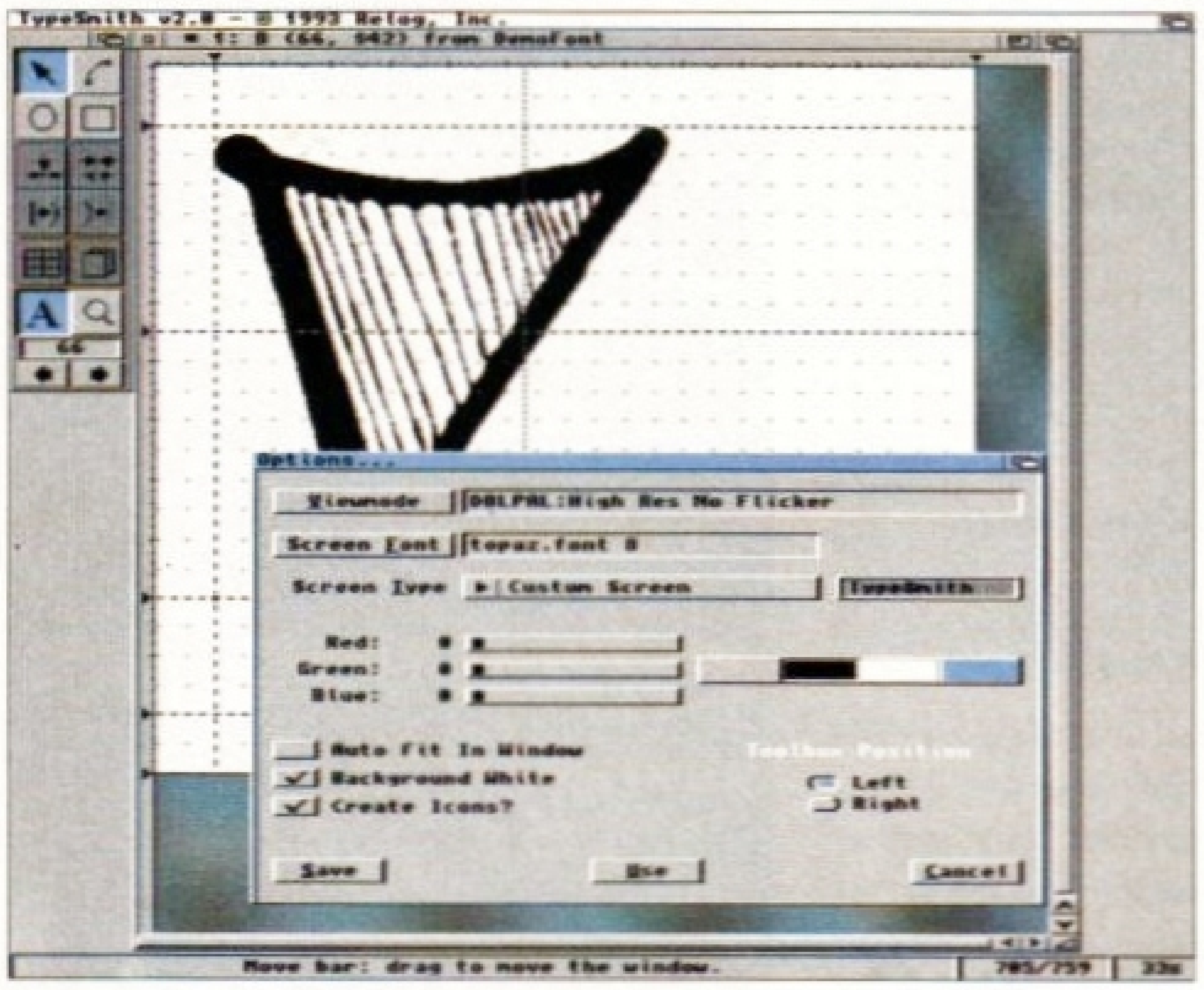
VALUE ●●●
Probably the most expensive peripheral I have ever nearly broken. If you need the speed it's worth it though.

VERDICT

“The Rainbow III card's price isn't a typing error, but then neither is the comment on its incredible speed. If you want fast in a very big way, then you really have got to pay for it.”

84%

TYPESMITH 2.0



Screen modes are fully configurable, but you only need four colours anyway.

Bored of the same typefaces? Why not create your own, as our own font of knowledge, Nick Veitch demonstrates...

BACK IN THE old days, and I'm talking the 1980s here, we didn't have fonts. We just had a character set, and there was usually only one of them. Then some bright bod wrote some code for the ZX80 and you could create your own, as long as you stuck to the same 8 x 8 pixel grid. Jubilation!

Font technology has moved on a bit since then. Desktop publishing has provided the motive force and companies like Agfa and Adobe have produced the sweat.

There are a lot of scalable typefaces in use today and there are many PD fonts available. But sometimes you might want something special. That's where *TypeSmith 2.0* comes in. Essentially, if you can use a structured drawing package, you can create your own font. If you can't, this is a good time to learn.

The tools are fairly straightforward. There is a tool for drawing lines, one for drawing ellipses and one for rectangles. The fonts are rendered following the standard postscript fill procedures. If you want a letter 'O' for example, you simply need to draw one ellipse inside another – the hole in the middle will automatically be inverted.

The lines can be altered using their 'handles' which can adjust both the end-points and the curve of the line between the two points.

If you are completely inept at using the drawing tools, you can always make use of the bitmap template option. This loads a standard IFF as a ghosted background, which you can then trace over. Failing this there is an autotrace option, which gives mixed, but on the whole fairly reasonable, results. This is a new feature of version 2.0, and was something that was conspicuous by its absence in the original version.

The other major difference is the improved ARexx interface. This covers much more of the program's features and more comprehensive and useful scripts are provided with the software.

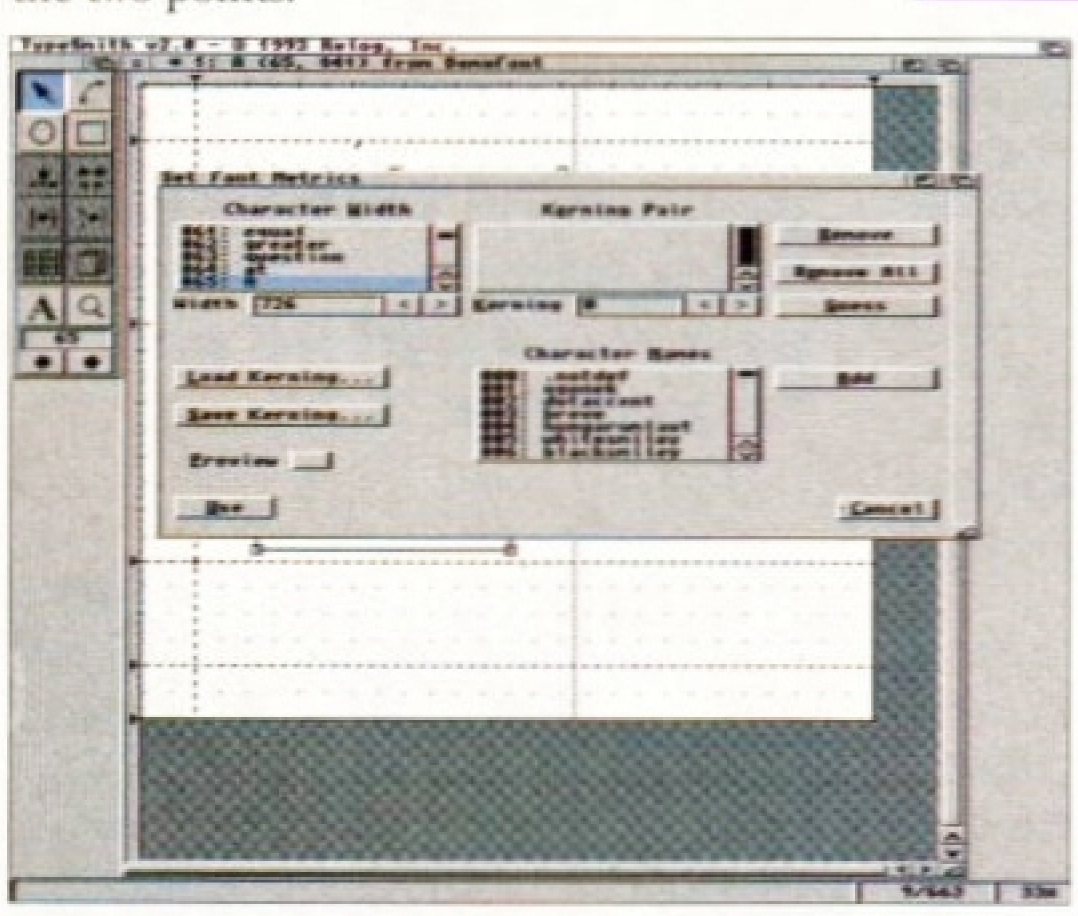
Fonts can be created from scratch or loosely (unless you want a copyright writ) based on others. *TypeSmith 2.0* also controls all the metric information – the kerning and width of characters – relevant to the font. This makes it useful for PD fonts, which often don't comply with the font standards they're supposed to. Loading them in for a quick fiddle can make the difference between a clean page of text and one which has characters all over the place. If you work with fonts, *Typesmith 2.0* is more useful than all the other copiers, translators and downloaders put together.

SCALABLE VERSUS BITMAP

Most fonts used in desktop publishing, video and many other applications these days are scalable fonts, but most computer users are probably more familiar with bitmap fonts.

The concept of a bitmap font is easy to understand. The pixels that form the characters are represented by binary digits. A value of '1' indicates a black bit, while a value of '0' is white. This is fine until you want to change the font's size. For example, say you wanted the character to be 12 pixels tall on the screen instead of eight, where would the extra data come from? Well, the usual answer is nowhere, the data representing the pixels is mathematically scaled up, resulting in a distorted and blocky image.

Scalable fonts do not store individual dots. They contain information on how to actually draw the character. This means that they can be scaled up and down without compromise.

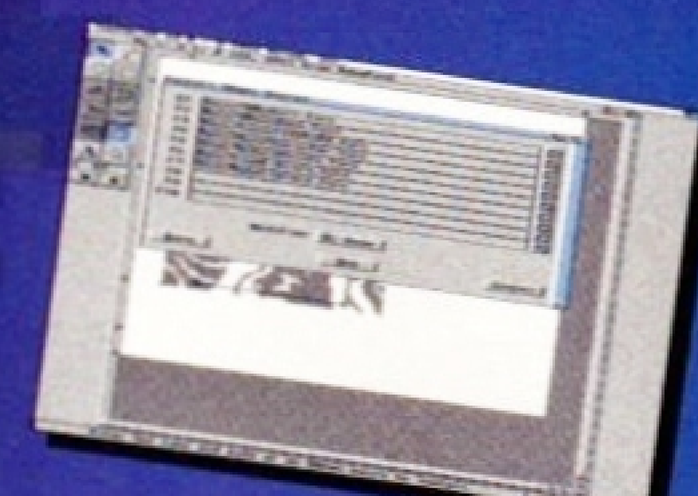


Setting metric information such as kerning values is simple.



With autotrace you don't need to be an artist.

TYPESMITH 2.0



DESCRIPTION
Font program

MANUFACTURER
Soft-Logik

DISTRIBUTOR
Meridian Software 081-543 3500

PRICE
£169.95

RELEASE
Out now

SPEED ●●●
The only thing that takes a lot of time is generating the Postscript fonts and the bitmaps.

MANUAL ●●●●
The manual is up to the usual Soft-Logik standards, including a usable index and relevant tutorials.

ACCESSIBILITY ●●●
Experience with a structured art package is useful if you want to get the most of this, but it's not essential.

FEATURES ●●●●
Almost everything you could want. Better support for Workbench and *ProPage* fonts would've been useful.

VALUE ●●
You would have to really, really need a piece of software to pay this much for it.

VERDICT

“ Typesmith 2.0 is an excellent piece of software, but £170 is just too much to expect most people to pay. Hopefully it won't stay at this price for long, though, so look out for a bargain in the near future. ”

76%

FRACTAL EVEN MORE PRO!

ONLY £60

FRACTALPRO 4 IS PROBABLY the most powerful fractal generating program you have ever seen. There is a simple reason for this – you have probably never seen *FractalPro 6*!

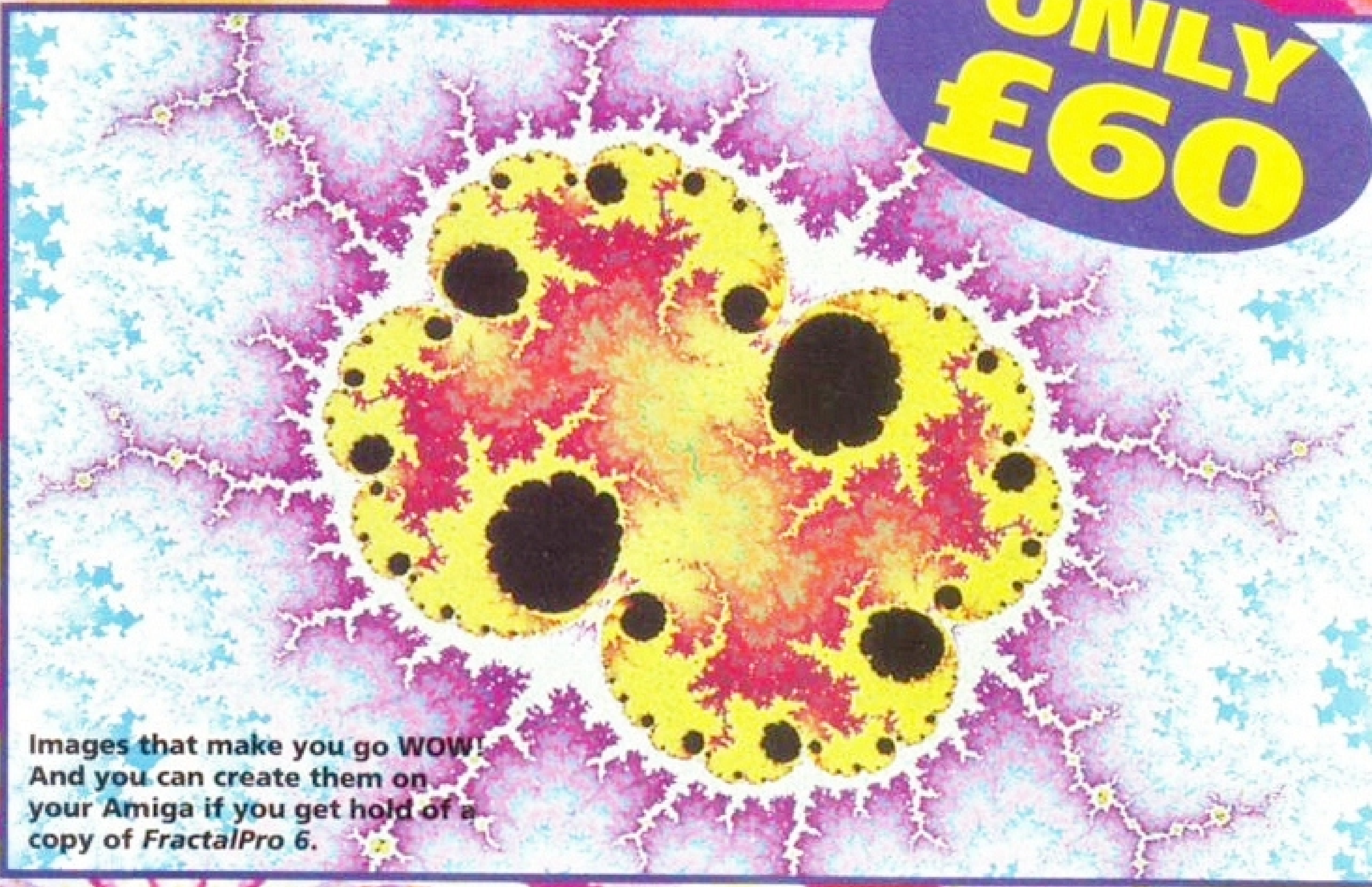
Now you can not only see it, but if you fill in the coupon at the bottom of this page, you can have it to keep for ever and ever.

WHY BOTHER?

Simple. The brief explanation is that it is even more excellent. The complicated explanation? OK, *FractalPro 6* is just as good as the version you already have, except it includes the following as well:

- Support for AGA HAM8 and 256-colour modes
- Higher resolution screens including HiRes, Super Hi-Res, DBLPAL and Super72
- 24-bit support – images can be rendered up to 16384 colours
- Real-time support for Retina and Firecracker boards
- ARexx support
- A 4 to 40 times speed increase
- Six more types of fractals
- Variable zoom feature
- Workbench 2.0-style interface
- An extra tutorial manual
- Is that not enough?
- OK then:
- Over 100 instant re-colouring options
- 999 possible images in a sequence
- Turbo mode for deep Mandelbrot zooms

If that lot hasn't got you hooked, then you're reading the wrong page!



Images that make you go WOW! And you can create them on your Amiga if you get hold of a copy of *FractalPro 6*.



SYSTEM REQUIREMENTS

To run *FractalPro 6* your Amiga must have a maths co-processor (FPU) and at least 1Mb of RAM.

24-bit and larger screen resolutions may require more RAM.

FractalPro upgrade order form

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Designer OBJECTS VOL.1

If you've got Imagine but you're lacking in imagination, then you'll find this collection of objects more than useful. Nick Veitch explains.

AS WE ALREADY know – sorry, let me rephrase that. As those of us who were clever enough to buy Issue 53 of *Amiga Format* already know, *Imagine* is a pretty stunning ray–tracing package. You can create wonderful photographic quality still images, you can even generate huge animated epics (SCSI devices permitting) to rival the likes of, er, whoever it is that makes huge animated epics.

But, the problem is, you must have the objects to render in the first place. A few issues ago we looked at *Essence*, which was a great collection of texture maps for *Imagine*. Texture maps are very nice things too, but you have to apply them to something. You need objects.

Here then is a set of three disks that promises to fulfil all your object desires. Well, that is if all your desire of an object is that it should be some piece of Americana. Preferably in the 50s. Perhaps things found in some sort of diner. If that's exactly what you need to complete aforementioned huge epic, then you are in luck, because that is exactly what these disks contain.



This is probably the most precise and expertly crafted reproduction of a jukebox you are ever likely to get out of *Imagine*. I wonder if they've got any Buddy Holly on there?

Among the diverse elements you will find such mundane objects as a plate, and absolutely splendid constructions such as a reproduction Wurlitzer jukebox, complete with funny lights and a stack of discs. Note for younger readers, music used to be supplied on 7–inch discs made from vinyl.

These would then be placed on a rotating table, spun around at 45 or 78 rpm and have a needle placed on them. This often gave better sound reproduction than on CD Bob Dylan records. (but then you won't have heard of him either).

The Designer objects, of which there are over 30, all come with relevant brushmaps and attributes, so unlike some of the PD *Imagine* objects (which have usually been converted over from some other object format), you won't have to spend hours re-colouring them yourself – they are ready to use. Some of them make use of the original *Imagine*'s textures, so make sure that you haven't deleted them or shuffled them around on your disk.

No 50s diner would be complete without an authentic waste disposal system.





I think I'll have hash browns, some eggs over easy, a Bud and a pair of Levi's. Ooops, sorry, I forgot where I was for a moment there...

All the objects are very competently composed, and they even begin with rather sensible offsets, so if you just load them all into the Stage Editor you can come up with a fairly reasonable composition with little difficulty.

The objects are very well optimised for a fast render, and there are even low memory versions of some of them if you happen to be a bit challenged in that area.

The rather reasonable 16–page manual explains all the details regarding how to install and use the objects, but this should be fairly self–evident to most *Imagine* users.

It is a testament to the worth of this collection that I feel guilty about waffling on for so long and depriving you from seeing even more outstanding images – if only the pages were bigger, the days longer, the Amiga a bit faster…

LIGHTING

This isn't really anything to do with the product under review, but it is probably a good moment to have a word about lighting in *Imagine*. Without decent lighting, you either get a flat images (too many lights) or something that resembles the view from the middle of a pint of Guinness (too few lights). To get the best and most natural results, you should place one light source roughly behind, above and slightly to one side of the camera. Obviously more complicated setups may require more lights, but this is a good guide for simply lighting one object.

DESIGNER OBJECTS VOL 1



DESCRIPTION
Imagine object disks

MANUFACTURER
Terra Nova Development
0101 805 652 0531

PRICE
$47.50

RELEASE
Out now

SPEED ●●●●
Being optimised for fast rendering means that you don't need a 68090 to produce a good image.

MANUAL ●●●
What documentation do you need? Just load the files into *Imagine* and you'll soon know what's what.

ACCESSIBILITY ●●●●●
If you can master a simple file requester you shouldn't have any difficulty at all.

FEATURES ●●●●
Good use of both textures and brush maps and all in a convenient ready–to–render format.

VALUE ●●●
It comes down to a simple equation. How much would someone have to pay you to create all these objects?

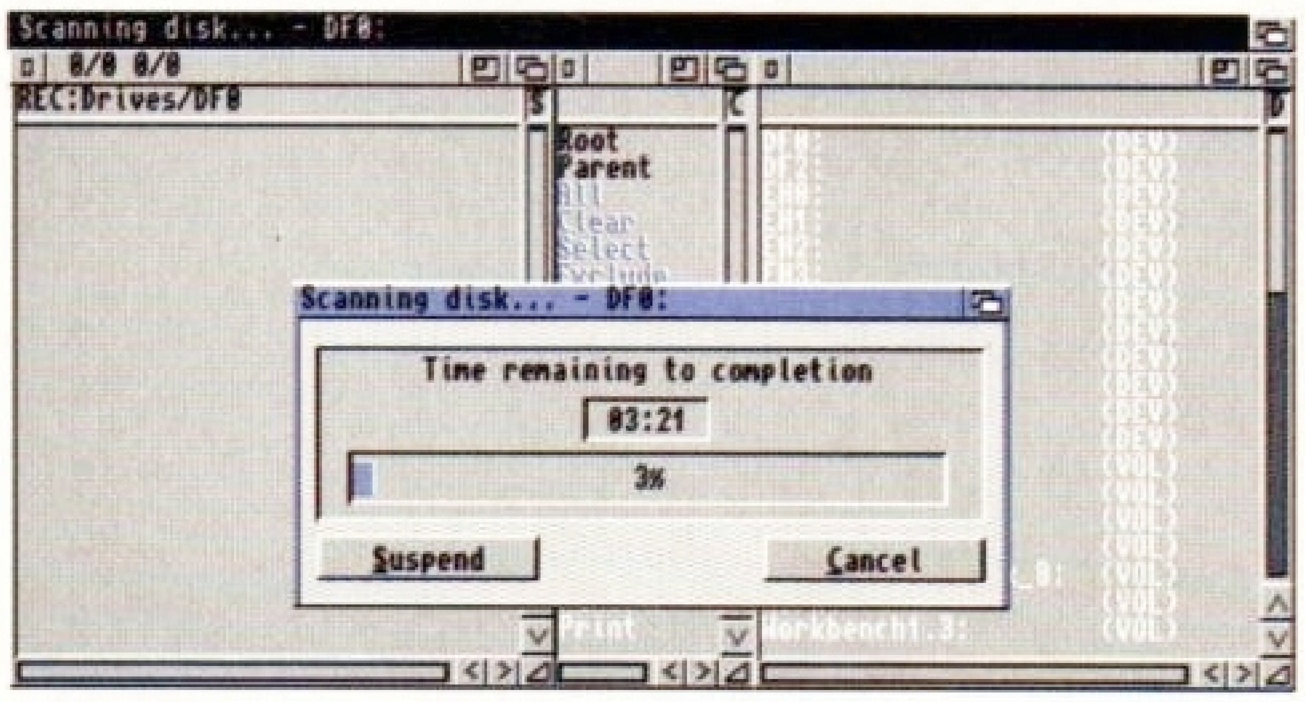
VERDICT

“ Lavishly–tooled. These are probably the best Imagine objects I have seen since I was on the modem to Ron Thornton. If you are too inept or too lazy to create your own objects, these offer you a quite splendid opportunity to create impressive scenes. ”

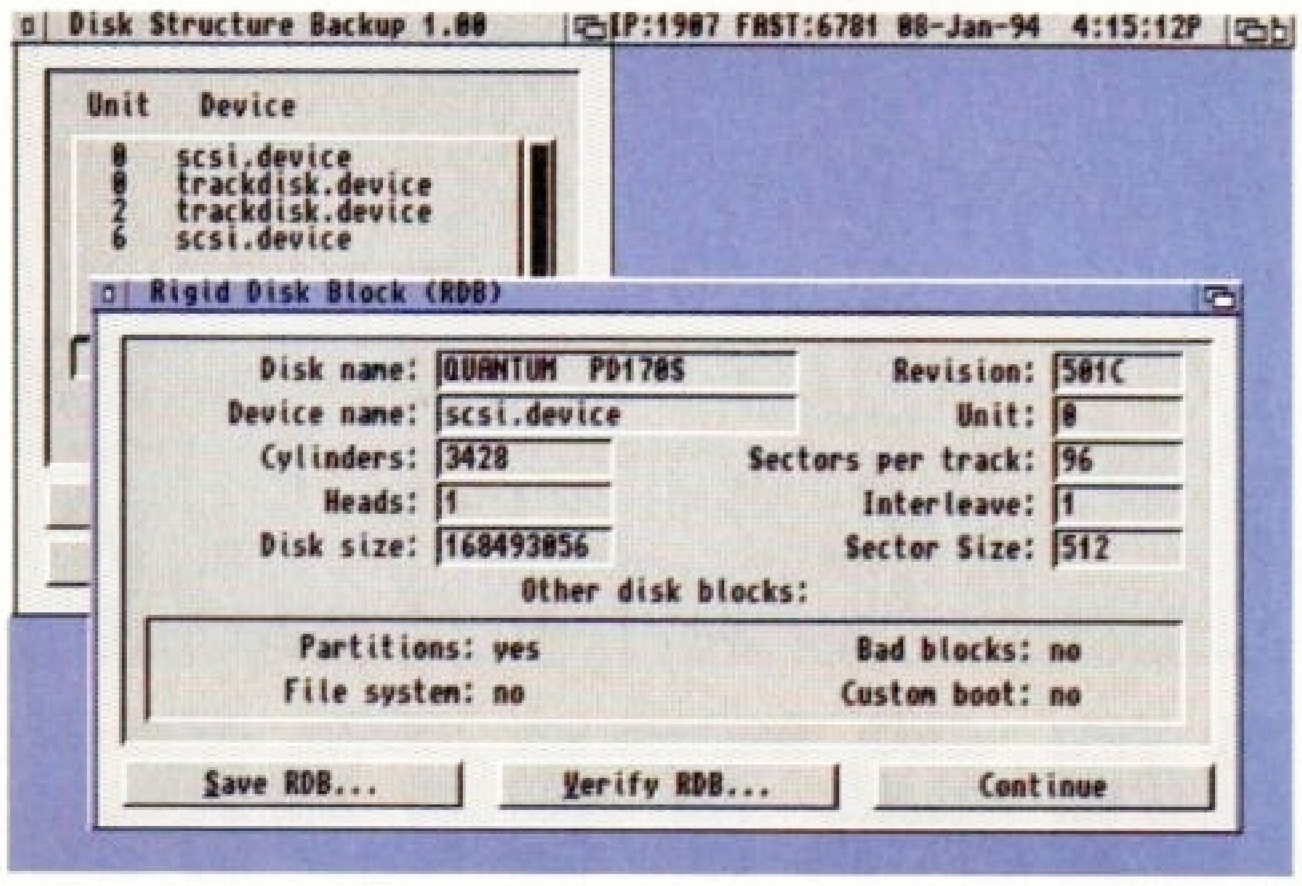
84%

UPPER DISK TOOLS

Life can seem so unfair when your hard disk crashes or one of your vital floppy disks flips out. But don't despair. Richard Baguley can bring you a ray of hope with a new disk recovery tool.



Here *Upper Disk Tools' Recovery* program is examining a damaged disk through last month's *Amiga Format* Coverdisk program *Disk Master*.



Also included in the *Upper Disk Tools* package is *DSBackup*, an extremely useful feature, which will back up your disk structure in case of damage.

LET'S GET ONE thing straight. No disk recovery tool is ever going to replace a good back–up system. But you don't always have a back–up handy, and there are always going circumstances when you need to recover what you can from a disk that has somehow been damaged.

Disk damage falls into two categories: Physical and structural. Physical damage is caused by a disk head crashing, dirt in the drive or some other such physical interference with the magnetic media of the disk.

Structural damage is caused by such things as a program crashing or power failures. This means that part of the disk doesn't make sense to the Amiga. The latter of these is far easier to deal with because the data is invariably on the disk, but in a scrambled state. Physical damage is far more serious.

Upper Disk Tools (UDT) is composed of two programs: *Recovery* and *DSBackup*. *Recovery* is for trying to recover data from dodgy disks, and it takes a different approach to doing so than any other recovery program. Instead of trying to read off the data and copy it to another drive (as *DiskSalv* does), it sets up a new device called REC: and puts an icon labelled Recover on your desktop.

You can use the Shell or any other directory utility (such as *Directory Opus* or *Diskmaster*) to access this device. Each device has its own directory within this, and moving into one of these directories causes Recovery to scan the disk.

This creates three further directories, called Not_Deleted_Files, Deleted_Files, Lost_files and Headerless_files. The first is for files which are intact, and the second is for files which have been deleted, but are still complete. The third is for files which have been deleted and were in directories that have also been deleted, and the last is for files of which parts have been lost.

Also included in the package is *DSBackup*, which can be used to make a back–up copy of the information on a disk. This can either be a Mountlist (a list of all the various parameters used for mounting the drive) or a Rigid Disk Block (a list of the drive parameters that are held on the disk itself.)

If your disk becomes damaged, *DSBackup* can also be used to recreate the Mountlist of Rigid Disk Block parts of the disk from the back–up copy. I can think of at least two particularly harrowing occasions where having a such a back–up of this information could have been extremely useful (for useful read sanity–preserving).

RECOVERY BLUES

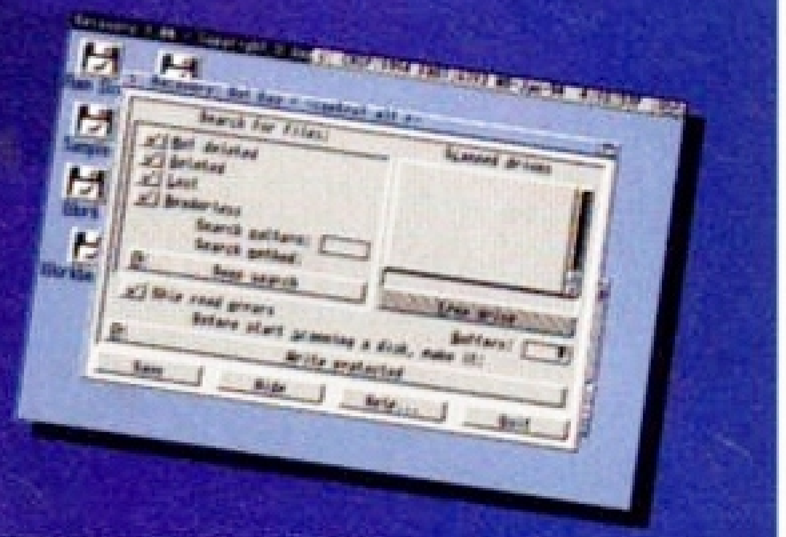
In order to test this disk, we simulated the sort of physical damage which floppy disks often get by scraping part of the metal oxide surface with a scalpel. This disk was so seriously damaged that AmigaDos was only able to read a few of the files. We then tried to recover the contents of the disk using three programs: *Upper Disk Tools*, *DiskSalv* (a PD program from Dave Haynie) and *AmiBack Tools Deluxe* (a commercial disk recovery and repair program). There were a total of 40 files on the disk, which was an *Amiga Format* Subscribers' Disk. The table below gives you details of how successful each program was in recovering the data.

Program	Files[1] Completely Recovered	Files[2] Partially Recovered	Files[3] Lost
Upper Disk Tools	38	2	0
DiskSalv 2.21	38	2	0
Amiback Tools (911 recovery)	37	3	0

1. Files recovered completely intact with no damage.
2. Files partially recovered but with some loss of data.
3. Files not recovered at all.

It's also interesting to note that *Recover* only took around five minutes to scan the disk, while *DiskSalv* tool several hours.

UPPER DISK TOOLS



DESCRIPTION
File recovery program

MANUFACTURER
Upper Design

DISTRIBUTOR
Wheelbarrow Software, Broad Oak, Two Tree Hill, Henley–on–Thames, Oxfordshire RG91RQ.

PRICE
£19.95

RELEASE
Out now

SPEED ●●●
No disk recovery program is ever going to be fast, but this one is faster than the others.

MANUAL ●●●
Gives you all the information you are likely to need, but some tutorials would have been useful.

ACCESSIBILITY ●●●●
Blends in perfectly with the operating system, so you can use the Shell or any directory utility you choose.

FEATURES ●●●
Not as feature–laden as *Quarterback* or *Amiback Tools*, but it does its job exceedingly well.

VALUE ●●●●
£20 more than *DiskSalv*, but £50 less than *Quarterback Tools*. The RDB back–up is a useful extra.

VERDICT

" This is an excellent and reasonably cheap answer to the perennial problem of dodgy and damaged disks. Upper Disk Tools is an impressive performer and is a lot faster than the various other recovery programs. "

85%



The smooth outline of the Pteranodon shows how good the spline–based modelling is for organic shapes. The haze is very effective for creating atmosphere. Wave effects are easy to create but the range of amplitudes and wavelengths is a little limiting.

PLAYMATION

You've all seen the 'claymation' animations made famous by Tony Hart and the Creature Comforts series. Brian Larkman discovers the digital equivalent – 3D modelling and animation that's as soft as... well, clay, actually.

SINCE THE EARLY days of the Amiga, one particular software designer has stood out for the original – some might say quirky – approach he has taken to 3D modelling and animation. Almost every piece of software that Martin Hash has been involved with has been excellent, and *Playmation* is no exception.

Most 3D systems offer some form of spline modelling, *Playmation* offers nothing else. As a result softly–curved, fluid and organic objects are easy to make and even easier to modify, just like real clay or plasticene. When it comes to animation, every move and morph is just as smooth.

Playmation is really five programs that can run independently and multi-task together. Several of these allow objects and scenes to be updated on–the–fly so changes in Sculpture (the object modeller) can be instantly displayed in Direction (the scene editor). Let's examine *Playmation*'s processes in more detail one-by one.

SCULPTURE

In the real world, all but the simplest objects consist of a number of parts each with their own shape, surface qualities and texture. In *Playmation* each of these parts is called a Segment and is modelled in the Sculpture module. Provided that the whole Segment is to have the same surface quality and is to be animated in one piece, it can be quite complicated (like the Pteranodon's head shown in the illustration). Otherwise a complex object needs to be broken down into smaller parts, modelled and saved individually, as separate Segments. To construct a Segment whether simple or complex, the starting point is indeed a point, placed by clicking on the Add icon and then on the Sculpture window. By adding a second point a line is automatically drawn between the two.

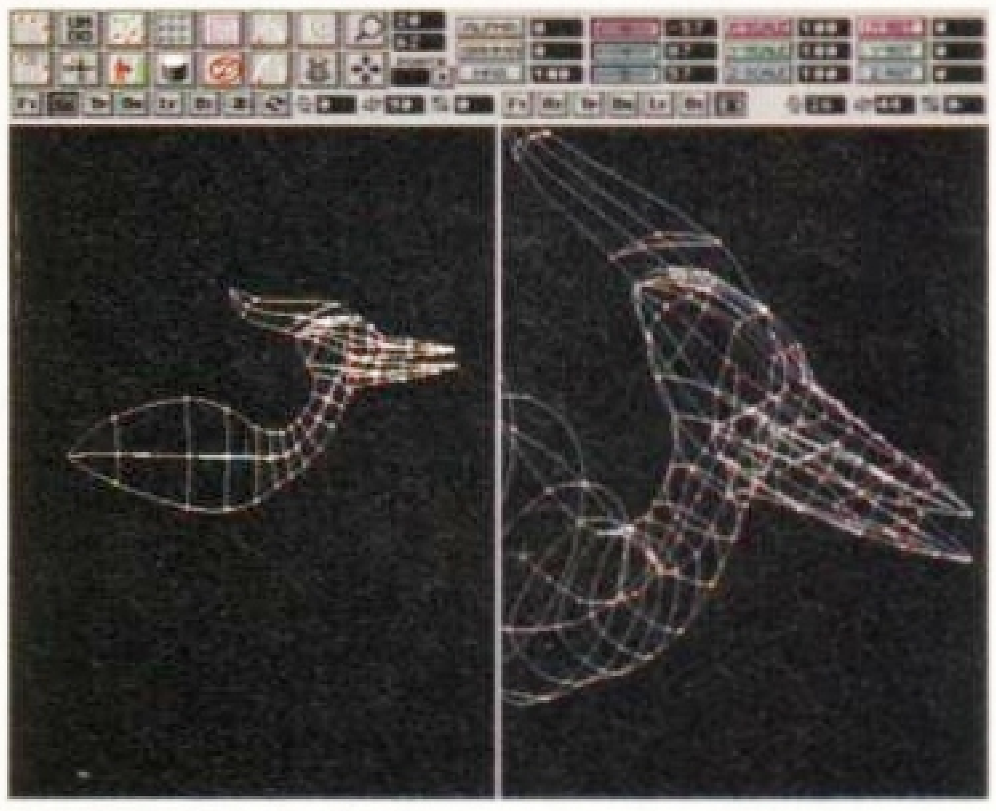
From now on, as each extra control point is added, the line curves naturally to pass smoothly through it. Tools are provided to control the magnitude and bias (direction) of the curve at each point, or to make the point angular. This type of spline or bezier curve is used widely in 2D illustration programs such as *ProDraw* but only rarely in 3D systems.

After assembly, each point on a Segment can be selected and moved. As you move it, every curve attached to the point bends smoothly in real time to accommodate the transformation. Groups of points can also be selected and moved, enlarged, rotated, or hidden temporarily to make the model simpler to work on.

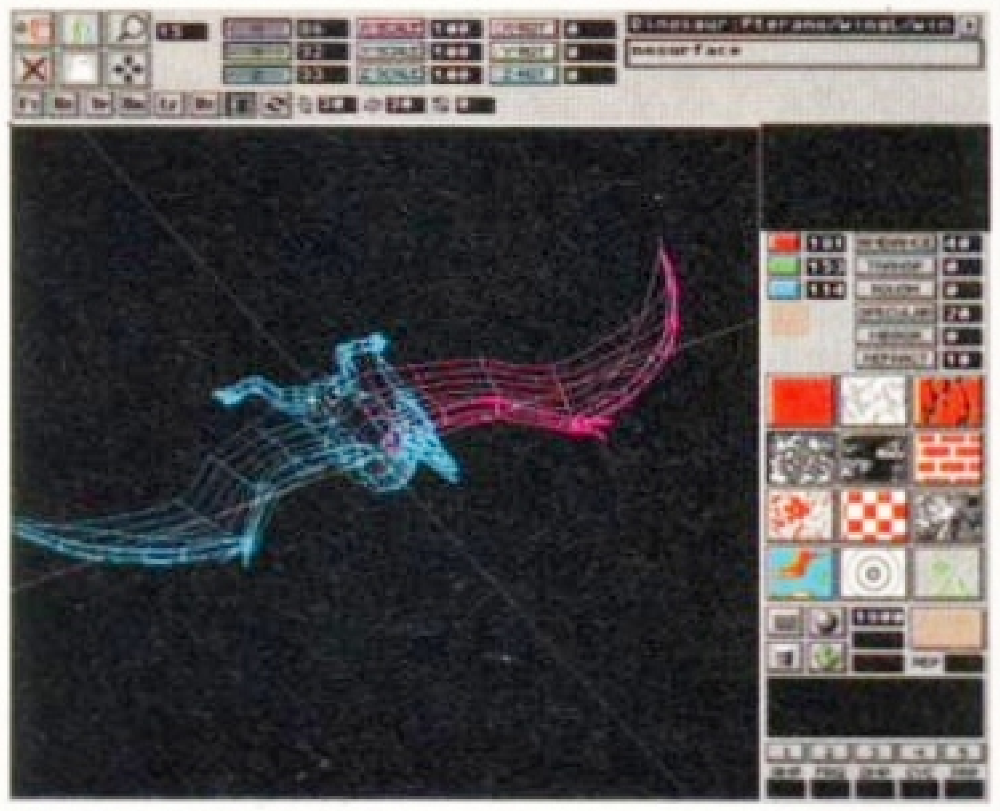
CHARACTER

Once all of the individual Segments have been modelled in Sculpture, they can be assembled together into an object. To be capable of animation the Segments must be given a hierarchical relationship with each other such as: shoulder raises, arm raises, hand raises, cup spills tea. They must also be given material qualities or attributes, surface texture, reflectiveness, transparency, and colour. Together these are what gives an object its Character.

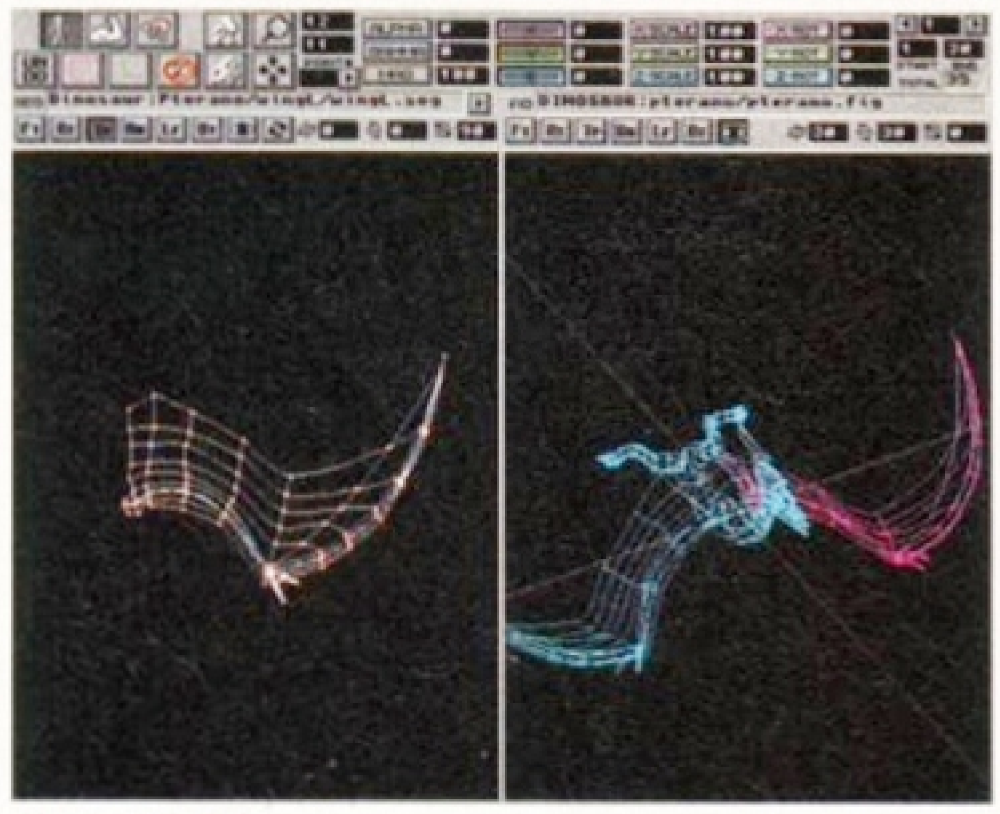
Assembly is a simple matter of building a hierarchy, starting with the Control Segment or Patriarch. Each Segment added is either a child or sibling of those before it, depending on which Segment is selected when a new one is added. Each segment can be moved, rotated and resized when it is added, but once it is a parent, it can't be transformed without its siblings being similarly affected. This can be a pain if you want to reuse a character.



SCULPTURE
Here, a rather complex segment of the Pteranodon's head and body is being edited. At any time it can be rendered as a solid to give a quick preview.



CHARACTER
Objects or Characters are constructed from the more primitive segments in the Character Editor. A range of materials can be applied to the object using gadgets.



ACTION
Moving objects often express much of their character through their style of motion – their 'body language'. This is created in the Action Editor.

A parent button allows whole branches of the hierarchy to be transferred, so the links can be broken and reformed if necessary. Partial hierarchies can be saved to build up libraries of movements so that various heads speaking different words could be attached to the same body walking along a path.

Attributes are applied by selecting a Segment, clicking on a series of buttons and changing the relevant parameters. Basic qualities that can be varied by percentage are: Ambient, Transparency, Roughness, Specular, Mirror, Refraction.

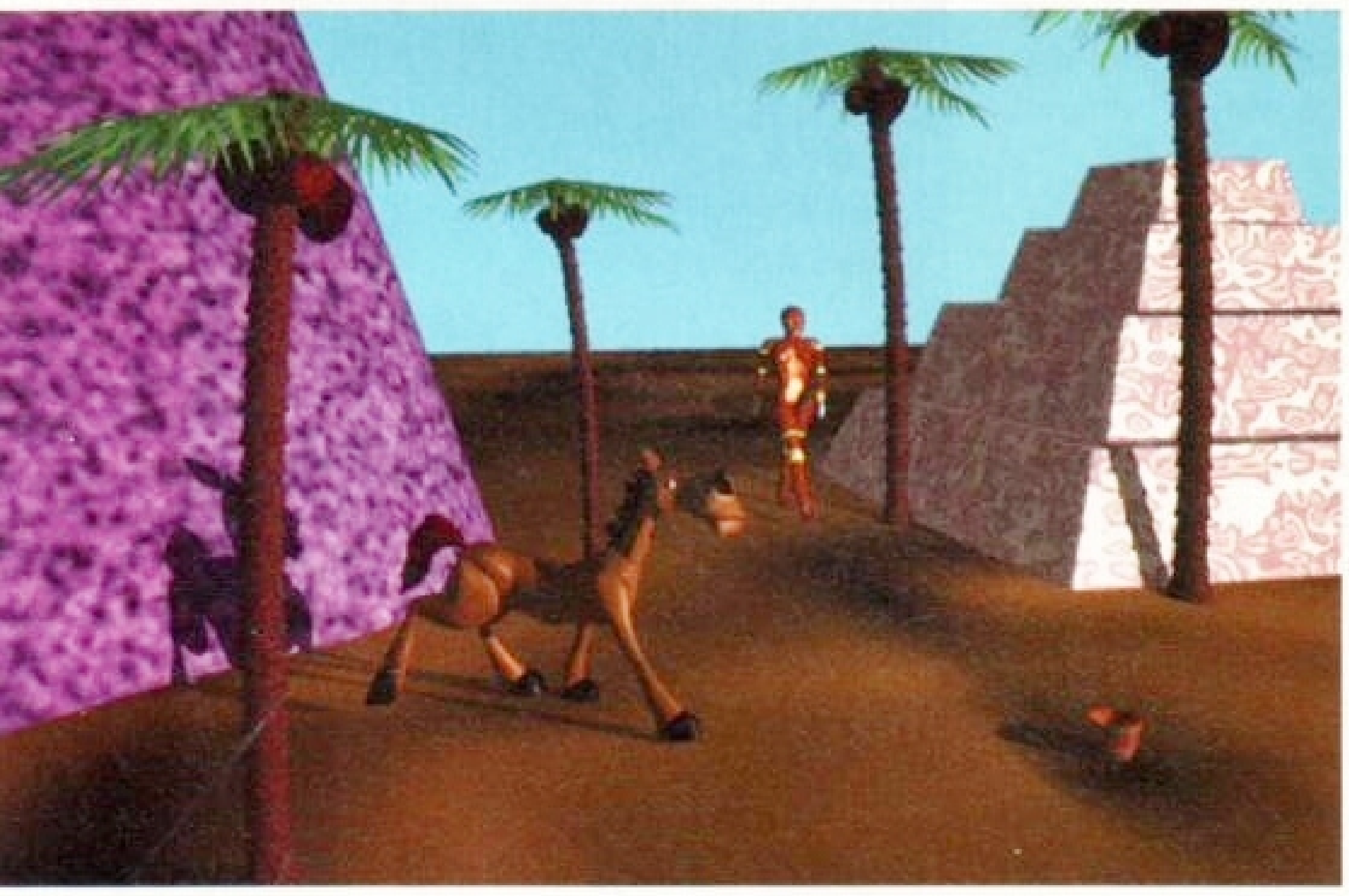
SPLINE CURVES

In most 3D programs curves are created using lots of short straight vectors and small facets to give the illusion of smooth surfaces, but complex organic shapes use so many vectors that the system can virtually seize up. Splines are, like vectors, defined mathematically by origin, direction and length, but the end points also have a rotation and magnitude definition that bends the line smoothly. In effect the line must snake around to pass smoothly through each point. The path it takes can be varied by rotating and enlarging an invisible control lever attached to each point. An object made with these curves has faces – known as patches – defined by the splines. These can be rendered to create smooth, solid objects, naturally curved so there are no flat facets. By designing a splines system, Martin Hash has created a beautifully fluid modelling environment.

ACTION

The most important aspect of any animated character is its relative motion; and all sequential actions are designed, naturally enough, in the Action Editor. These motions are independent of direction and speed which are absolute motions, set in the Direction Editor. Relative motion is usually the most important part of any animation because it conveys the most expressive part of a character – the actions which we call body language.

Three forms of motion can be produced. Skeletal motion involves moving complete Segments using the hierarchy, such as walking legs or flapping wings. Muscle motion is produced when individual points on a Segment are moved so that a surface flexes or expands – like a muscle flexing or cheeks puffing out. Spine motion results when a single spline down the centre of a Segment is assigned to be a spine and is subsequently bent.



The animation of the horse is amazing (sorry you cannot see it). The limbs flex and the muscles expand smoothly in a very natural way.

DIRECTION

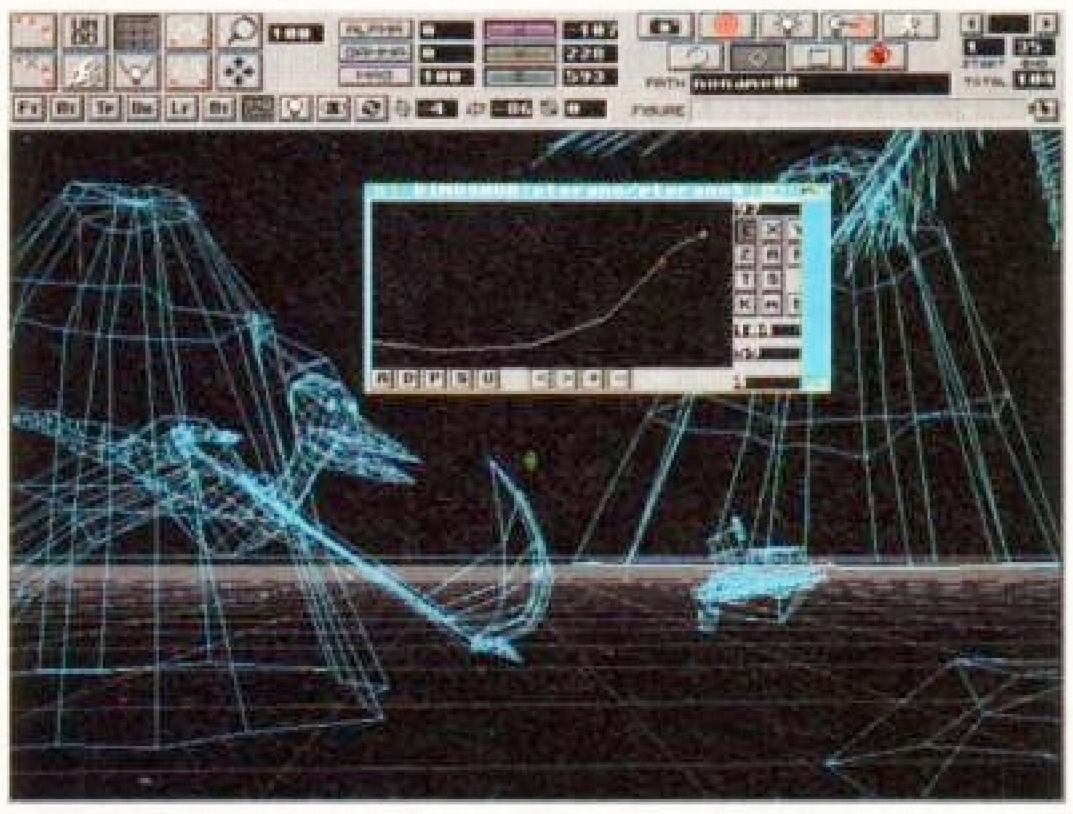
Once all of the various components of a 'production' are constructed and given character, they need to be assembled on the set and choreographed. This process is the job of the director and so is carried out in the Direction Editor.

As well as directing the movement of the actors, you will also be expected to light the scenes and control the camera and its relative motions. Each object placed into the scene must be allocated to a path. Static objects use a single point path, but objects in motion can have complex paths with as many points as required. These can all be adjusted for bias so a path can be as twisting as you like.

Each object, plus all of the lights and the camera, as well as their 'targets', can also be controlled by channels. Channels can control ease (changes of acceleration), scale, roll, tilt and swivel of objects, plus focal length and depth of field of the camera allowing these parameters to vary during a shot. 'Pulling' the focus during an animation can direct the eye from a distant to a close object in a very cinematic and professional way.

RENDER

Although the Render Editor seems limited it is difficult to think of many features that could be added. Most of the required control over rendering is available in the Direction Editor where lighting and camera parameters are extremely variable. In addition, using scripts and the CLI, 24-bit batch processing is very easy so, in practice, excellent true colour renders in any resolution can be achieved with a little experimentation.

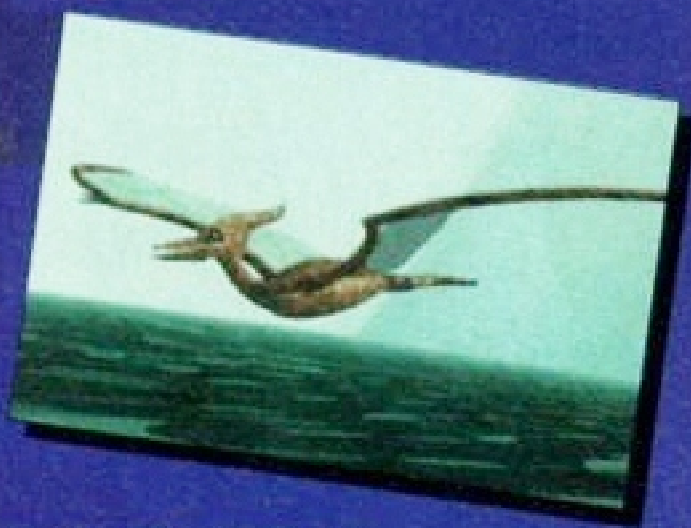


DIRECTION
The Direction Editor is easily as elegant as the famous *Caligari* interface. Here the boat is following a path off to the right and the dinosaur is circling in toward the camera.



RENDER
This is a basic lo-res editor with controls for background colour (blend would have been useful), haze distance, ambient colour (for lighter shadows), only two levels of anti-aliasing, a range of frames to be rendered, photo quality button (shadows and reflections), resolution buttons and page size. Unfortunately it seems to be limited by fixed Amiga resolutions – or have I misunderstood? There is no help about this in the manual!

PLAYMATION



DESCRIPTION
3D modelling & animation program

MANUFACTURER
Hash Enterprises

DISTRIBUTOR
Cineplay Interactive 2800 E Evergreen Boulevard, Vancouver WA 986611.
Tel: 0101 206 6995360
BBS: 0101 206 5745619

PRICE
$299 (This price could change)

RELEASE
At present there is no UK distributor for *Playmation*, so contact Cineplay Interactive for release details.

SPEED ●●●●
For a spline modeller it's extremely fast. Screen updates are excellent.

MANUAL ●●●●
Joint Amiga, PC, and Mac manual. Doesn't cause any problems though.

ACCESSIBILITY ●●●●
Fantastic organic modelling with five interfaces. Easier to learn than *Imagine*.

FEATURES ●●●●
Spline modelling, patches, smooth animation, soft shadows.

VALUE ●●●●
Not as many features as *Real3D 2.0*, but much easier to use.

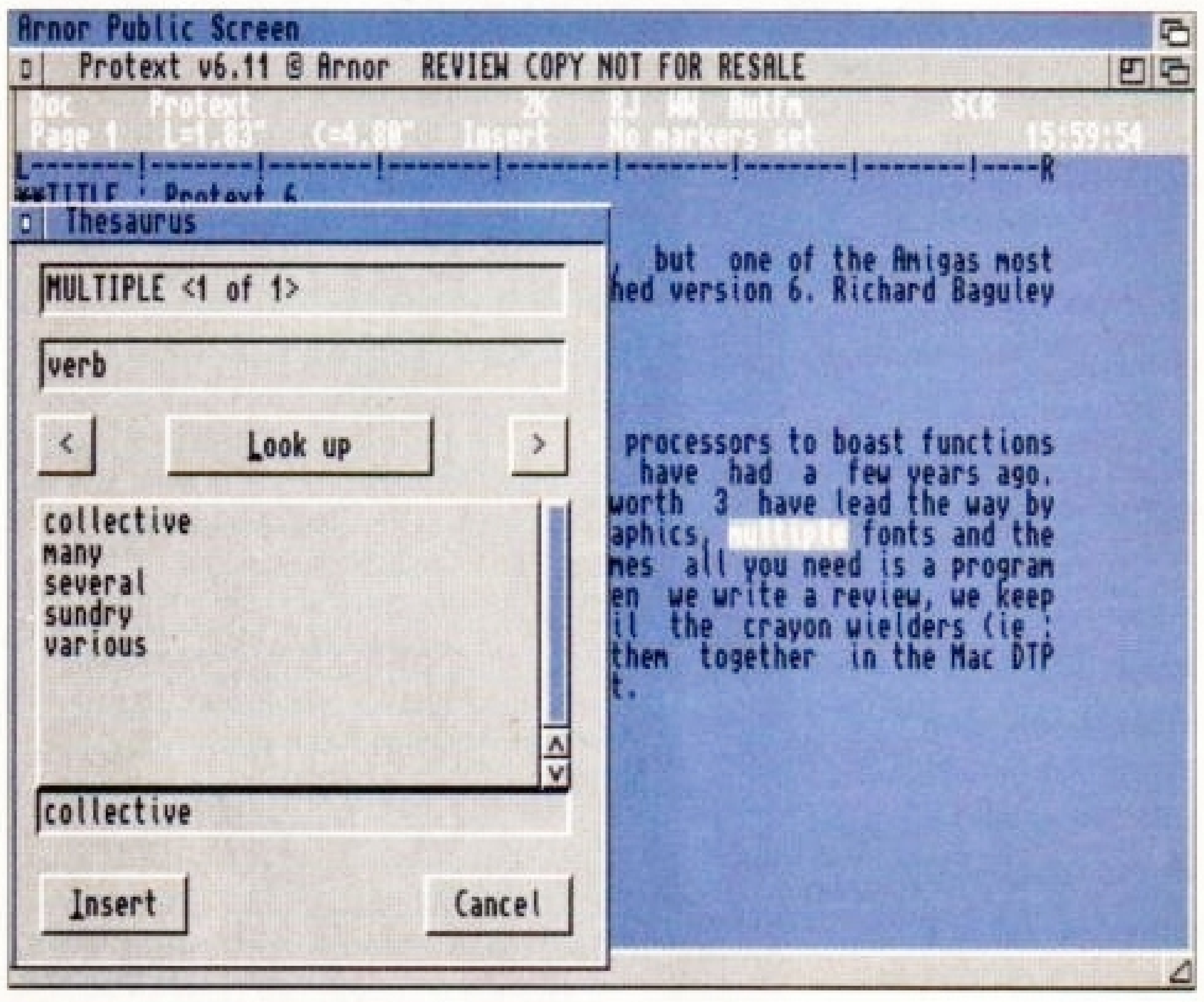
VERDICT

“ For character animation no other 3D program comes close. The organic modelling and animation features are powerful, but the limits of one-texture one-map per segment is a bit of a pain. For building and animating organic objects this is the best! ”

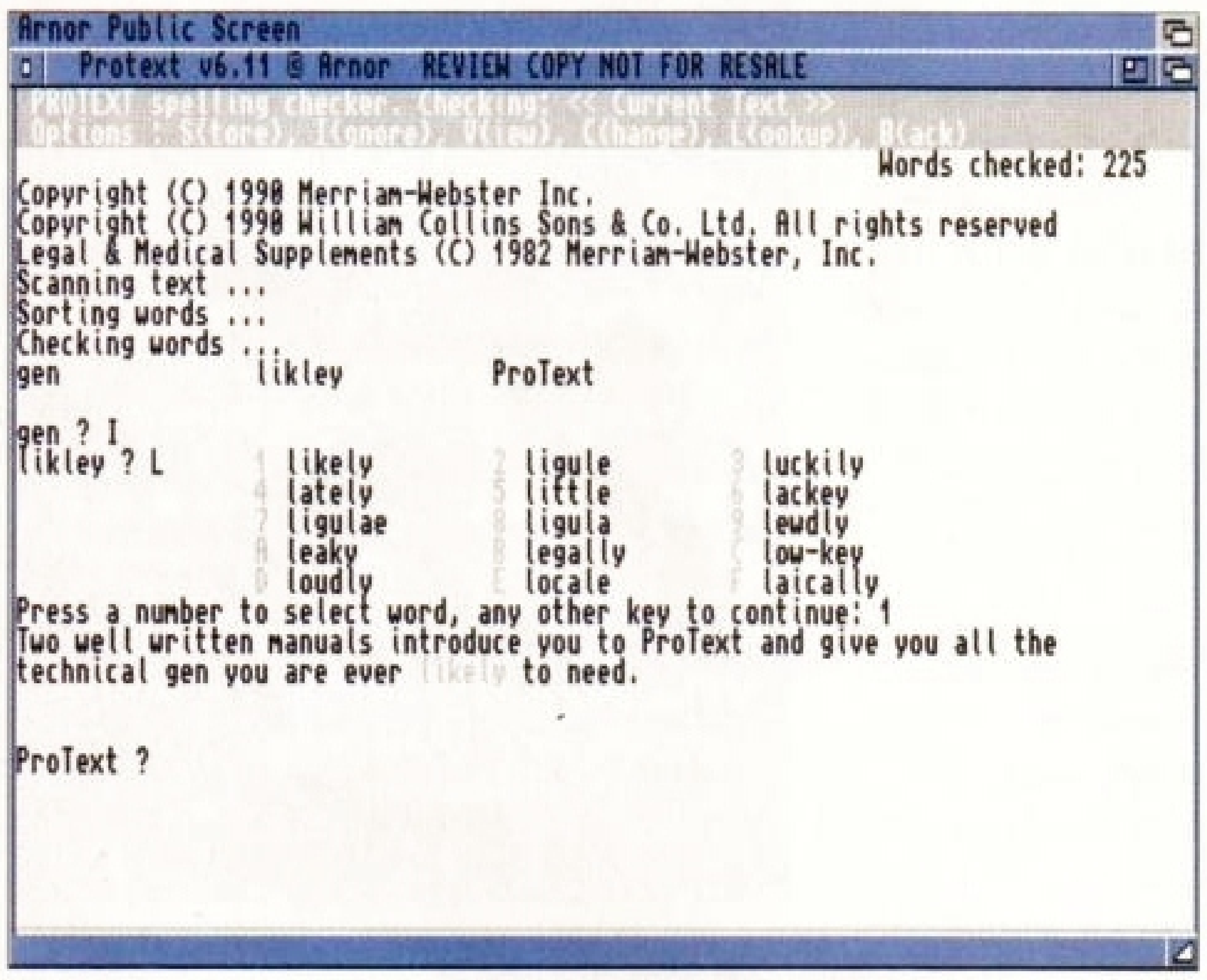
91%

PROTEXT 6

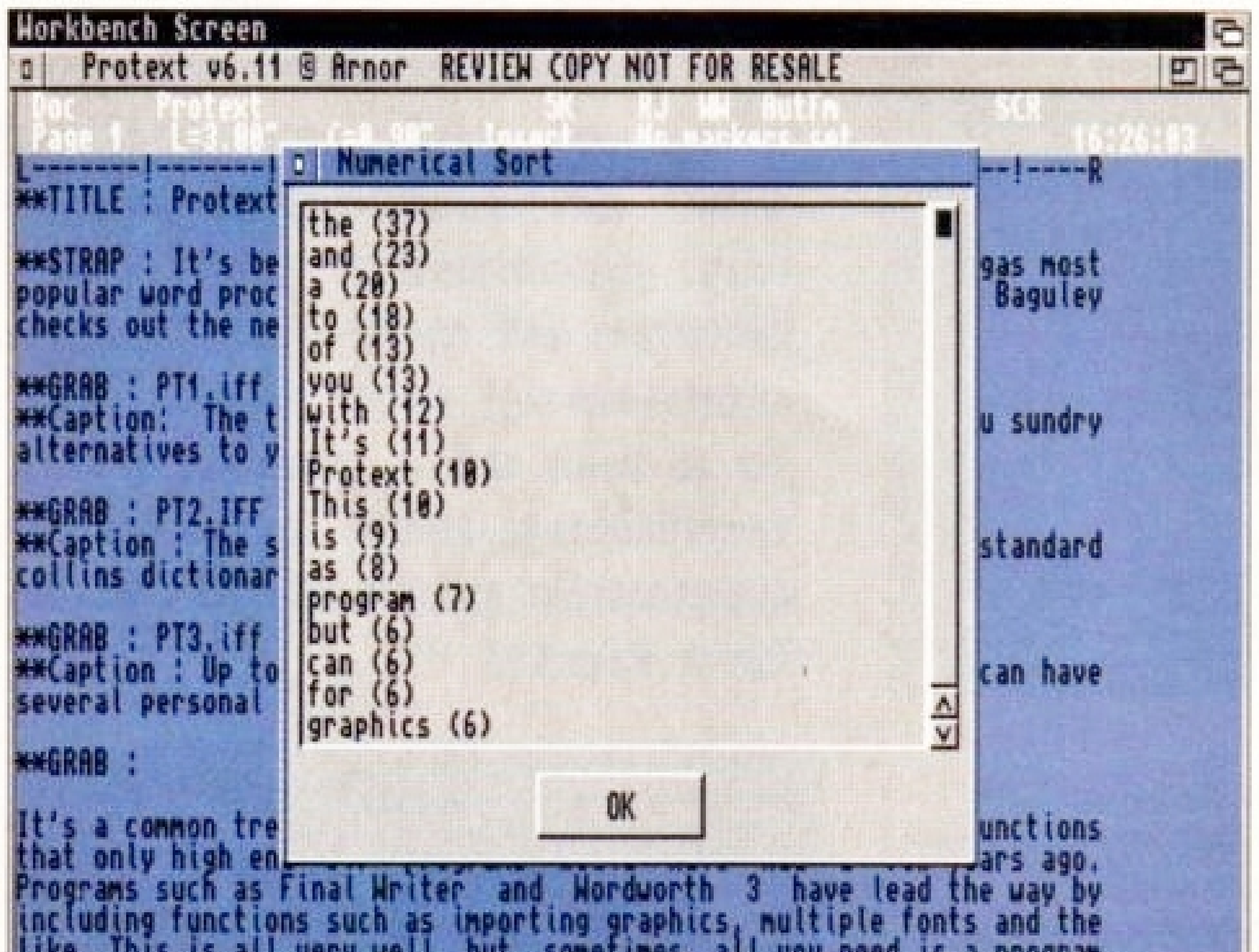
It's been a long time coming, but one of the Amiga's most popular word processors has finally reached version 6. Richard Baguley puts the new version of Protext through some very particular paces...



The thesaurus included with *Protext 6* will offer you sundry alternatives to your old and tired phrases.



The spelling checker is extremely fast, and the standard Collins dictionary contains around 110,0000 words.



You can even analyse your documents by word usage, so you can check if you are using certain words too often.

IT'S A COMMON trend these days for word processors to boast functions that only high-end DTP programs would have had a few years ago. Programs such as *Final Writer* and *Wordworth 3* have led the way by including functions such as importing graphics, multiple fonts and the like.

But sometimes all you need is a program for dealing with words. For instance, when we write a review, we keep the text and the graphics separate until the art staff combine them in the Mac DTP system we use for laying out *Amiga Format*.

Protext is a program with a long history, starting with machines such as the PCW and Amstrad CPC. Since then it's gone through a variety of incarnations and has changed from a basic text tool to a powerful word processor. So how does the latest version deal with this weighty heritage?

It isn't a What You See Is What You Get (WYSIWYG) package. Programs such as *Wordworth* will represent your text on screen using the font that will be printed, but *Protext* uses only the default system font. Previous versions have included a powerful system called Stored Commands, where commands are held within the document itself, instead of having a separate script file or program.

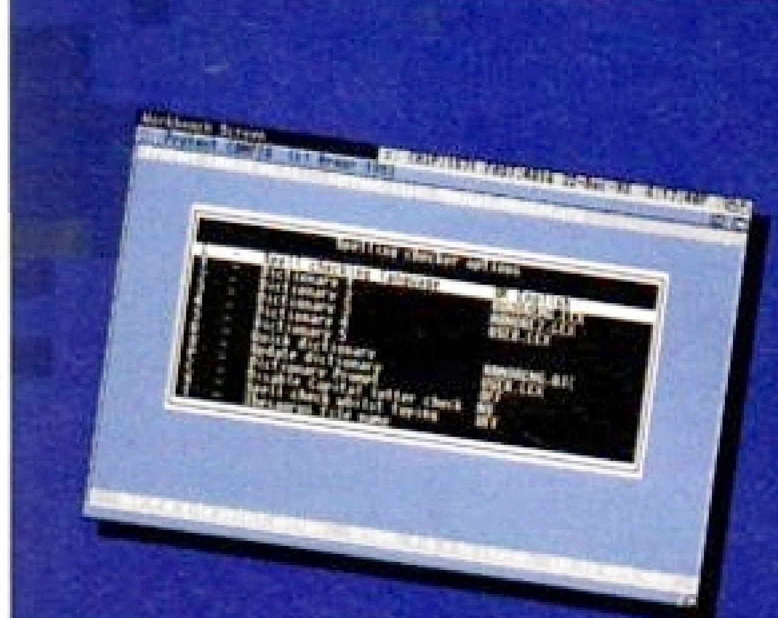
This powerful system allows you to control every aspect of the document, including changing fonts, inserting other files, inserting the time of printing and even deleting or moving files. Now this has been expanded to include the ability to insert graphics files, so you can add images to your documents, and control their size and position. These commands can either be incorporated into a document and processed when it's printed, or they can be processed immediately.

The other main addition is an ARexx interface, which allows you to issue any *Protext* command from an ARexx script. This means that you could create entire documents from an ARexx script, and feed the output from another program to this.

Protext is an excellent tool for dealing with words. It's fast and easy-to-use, with only a few minor glitches and the odd eccentricity. But when it comes to graphics it's nowhere near as powerful as *Wordworth* and *Final Writer*. Overall, if you want a program for writing and manipulating text, this is an excellent choice.

How good is it in everyday use? This review and most of the reviews I've written in the past month have been written in *Protext* because it's a lot more flexible and powerful than the Mac word processor we usually use.

PROTEXT 6



DESCRIPTION
Word processor

MANUFACTURER
Arnor

DISTRIBUTOR
Arnor 0733 68909

PRICE
£99/£41.13 (upgrade from v5.5)

RELEASE
Out now

SPEED ●●●●
This new version has an extremely fast spelling checker and thesaurus operation.

MANUAL ●●●●
Two well-written manuals introduce you to *Protext* and give you all the technical gen you will ever need.

ACCESSIBILITY ●●●
The program has its own unique way of working, but it is not too difficult to pick up.

FEATURES ●●●●
Protext can now incorporate graphics into documents with a fair degree of control, although it's not WYSIWYG.

VALUE ●●●
Dearer than programs like *Personal Write*, but more powerful thanks to the built-in programming language.

VERDICT

"Protext 6 is extremely good at dealing with words, and it is flexible because of the way it is configurable through both the built-in programming language and the ARexx interface."

87%

Domain Distributors

Disks from 99p

Clip-art Gallery

Classic Collection (Prices as PD)

Mono, high quality, clips. Huge bitmaps, many greater than an Amiga hires screen,for use in Dpaint or DTP packages, each disk autoboots as a slideshow allowing you to view the entire bitmapby moving the mouse!

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ART04 WWII AIRCRAFT
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ART14 ANIMALS
ART15 CATS
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ART35 VANITY FARE (2 disks)
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ART38 VEGGIES
ART39 FLORAL
ART40 MYTHS
ART41 DOG WOODCUTS
ART42 CAT WOODCUTS
ART43 AFRICAN WOODCUTS
ART44 USA WOODCUTS
ART45 ARTIC WOODCUTS
ART46 FARM WOODCUTS
ART47 MIXED ANIMAL WOODCUTS
ART48 BIRDS WOODCUTS
ART49 MORE ANIMALS
ART50 ANIMAL LINEART
ART51 BOTANICAL ART
ART52 FAMILY SCENES (2 disks)
ART53 GOLF HUMOUR (2 disks)
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ART56 SPORTS3
ART57 NAVY
ART58 TRAVEL (2 disks)
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ART63 RESTAURANT (3 disks)
ART64 FESTIVE HOLIDAYS
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ART66 MOSSBURN ANIMALS
ART67 BURCHFIELD KIDS
ART68 BEAST & MYTH (3 disks)
ART69 TRANSPORT (3 disks)
ART70 TRUCKS & TRAINS
ART71 ASTROLOGY (2 disks)
ART72 AIRCRAFT (3 disks)
ART73 BIRDS
ART74 DOGS
ART75 BUILDINGS
ART76 SPORTS-MAC
ART77 GARDEN (5 disks)
ART78 MILITARY (10 disks)

Amiga Original Clipart Collection

One of the most comprehensive sets of smaller clipart available, originally on many more disks but now crushed onto only 15. Most disks are jam packed full!

PU 152 CLIP ART 1 Animals
PU 153 CLIP ART 2 Architecture, People, Art 1
PU 154 CLIP ART 3 Art 2 (fonts)
PU 155 CLIP ART 4 Arrows, Deco, Logos, Stars, Etc
PU 156 CLIP ART 5 Education, Financial, Art misc.
PU 157 CLIP ART 6 Food and Drink
PU 158 CLIP ART 7 Environment,Food,Drink,Home.
PU 159 CLIP ART 8 Valentines, Weddings, Leisure
PU 160 CLIP ART 9 Birthdays, Xmas, Easter, etc
PU 161 CLIP ART 10 People (Kids, Family, Fashion)
PU 162 CLIP ART 11 People (Men Woman)
PU 163 CLIP ART 12 Signs (Bears, Christmas, Misc)
PU 164 CLIP ART 13 Sports
PU 165 CLIP ART 14 Work and Trades 1, Transport
PU 166 CLIP ART 15 Work and Trades 2

Colour Clip Art

This Colour Clip Art (CCL) series contain images in HAM and therefore will only load into D'Paint 4 or maybe DTP programs. Most disk do however, self-boot and have their own built in viewer so you can see the pictures.

MAPS OF THE WORLD
CCL 1 Afghanistine - Botswana
CCL 2 Brazil - Czechoslovakia
CCL 3 Denmark - Grenada
CCL 4 Guadel - Illinois
CCL 5 India - Luxembourg
CCL 6 Macau - Mississippi
CCL 7 Montana - New York
CCL 8 Ohio - S.Dakota
CCL 9 Senegal - Tuuaw
CCL 10 Texas - Zimbabwe

Also available: 18 disks of ENCAPSULATED POSTCRIPT CLIPART for DTP programs. e.g. PageStream, Propage. Ask for details

GENERAL INTEREST
CCL 11 Reptiles
CCL 12 Actors
CCL 13 Actors
CCL 15 Aircraft
CCL 16 Aircraft / Cars
CCL 18 - 26 Birds (8 disks)
CCL 27 Cats
CCL 28 - 35 Dogs (8 disks)
CCL 36 Explorers
CCL 37 - 40 Fish (4 disks)
CCL 41 - 51 Flowers (11 disks)
CCL 56 Horses 1
CCL 57 Horses 2 / Insects
CCL 52 - 53 Fruits (2 disks)
CCL 55 Frontier
CCL 58 - 60 Insects (3 disks)
CCL 61 - 62 Inventors
CCL 63 - 71 Mammals (9 disks)
CCL 72 Instruments
CCL 73 Instruments / Military
CCL 74 Military / Musicians
CCL 75 Musicians
CCL 76 - 77 Pre-History (2 disks)
CCL 78 - 81 People (4 disks)
CCL 82 - 84 Presidents (3 disks)
CCL 85 - 87 Reptiles (3 disks)
CCL 88 Ships
CCL 89 Sportsmen
CCL 91 - 96 Trees (6 disks)
CCL 97 - 100 Vegitables (4 disks)

A1200 only

PU 291 1200 WORKBENCH HACKS Useless fun
PU 292 1200 UTILS1 Gif & PCX datatypes etc
PU 351 ASI FIX DISK Run old programs on dos2/3
PU 330 SLEEPLESS NIGHTS Utils useful for 1200
PU 285 WORKBENCH 3 BACKGROUNDS
PU 360 WINDBLEND Super effects in a window
PD 201 1200 INTROS Yes, some AGA intros
PD 187 HOY AGA DEMO 1st 1200 demo,a must
PD 218 VIVID: ABSTRAX PIG AGA Colourful demo
PG 262 AGA CHESS Needs 4mg of ram to play
PG 258 AGA TETRIS 1200 tetris game & more
PG 305/7 AGA KLONDYKE Nice quality cards (3)
PS 117/8 NIGHTBREED AGA SLIDESHOW Super(2)
PS 119 CYNOSTIC SLIDESHOW Superb pictures
PS 120 KEITH RHODES SLIDE 3 fantasy pics
PA 131/40 STEVE PACKER10 disk set of Steves anims
PA 142 NIGHTBREED AGA FRACTAL FLIGHT

Latest Releases

PG 298 FATAL MISSION 2 Super blast shoot em up
PG 308 HIGH OCTANE Super driving game
PG 309 JELLYQUEST Jumping puzzle game
PG 310 PUZZWORD Sliding block puzzle game
PU 385 LEMMINGS 2 HD INSTALLER
PU 386 KITE SIMULATOR Works with no wind
PU 387 REORG Good hard drive organiser
PU 395 MENU MASTER 3 Floppy menu system
PU 398 AMIGA/CASIO DIGITAL DIARY LINK
PE 053 HIGHWAY CODE Useful tutorial
PE 054 ARTISTIX Superb shareware art package
PE 056/7 READ & LEARN Little pigs spoken and text
PA 149 SPAR TREK 6 Clever CD32 advert
PP 120/3 LAST STAND ON HOTH Space anim (3mb)

PD 216/7 A TRIP TO DEEP BASE
Mega rave demo better than Jesus on E's !!!!

PD 220 LEMON: RINKaDINK Classy new demo (NT)
PM 208 CHRISTMAS TUNES Modern medley
PM 209 LSD XMAS PACK Great selection of tunes
PM 210 AMIGA XMAS MUSIC Traditional style
PM 211 MBC: BASS IN YA FACE Hardcore techno
PM 213 MIGAMASTER: Open Your Eyes-Quality mix
PM 216 DUAL CREW: CHROMATIC Great music
PS 127 AKIRA PICS Super Jap art pictures
PS 128 MAGIC FACTORY Trek pics (**A1200 0nly**)
PT 087 CHURCH MUSIC Htmns etc done in Sonix
PT 088 X-BEAT Excellent drum machine
PB 040 PAY ADVICE ANALYSER 3 Latest version
PB 042 EASYCALC PLUS Dos 2.0 or higher

Animations

Note:All anims require 1mb of memory unless stated (e.g. 3mb = 3 megabytes required) Most of these animations come on more than 1 disk. (e.g. PA 091/3 is a 3 disk set)

PA 072 THE JUGGLER A classic amiga demo
PA 074 WALKER 1 vs The Helicopter - Mega
PA 075 WALKER 2 vs A2000 A classic
PA 091/3 TURBINE, STEAM & PETROL (3) Engines
PA 101 DOLPHIN DREAMS Great Dolphin anim
PA 119 STEAM ANIMATION V2.0 Now with sound
PA 120 TWO STROKE PETROL ENGINE Super
PA 141 STIRLING II ENGINE Another fab engine anim
PA 143 XMAS ANIMATION Amusing animation
PP 025/27 STATION AT KHARN (3) Incredible (2mb)
PP 046 SWEET REVENGE Coyote vs Roadrunner(2mb)
PP 004/7 AUTOMATED LIGHT (4) Galactica (3mb)
PP 008/10 BUZZED (3) Great anim of wasp (2mb)
PP 077/84 THE HAUNTED (8) Tremendous (3mb)
PP 113/4 CALVIN & HOBBES (2) Super Cartoon (3mb)

Agatron Animations

AGA 01 RED LOTUS Spinning down the road. Fantastic
AGA 03 STAR TREK Shuttle fly past - Great
AGA 07 STAR WARS FIGHTER Doing loops etc
AGA 10 STAR TREK Enterprise in dry dock. Incredible
AGA 22 ENTERPRISE APPROCHING Stunning
AGA 23 FLEET MANOEVRE Stunning animation
AGA 25 THE RUN A suberb car chase
AGA 28 SHUTTLE & ENTERPRISE Fab
AGA 29 MILLENIUM FALCON The ship being chased
AGA 36 BIRD OF PREY, Loop the loop animation
AGA 39/53 AGATRON SPECIAL! Yes, a 15 disk anim

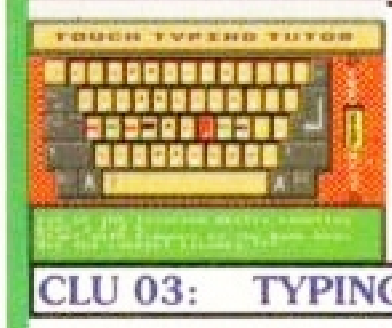
Eric Schwartz

PA 039 AMY VS WALKER Cute & sexy! 1.5mb
PA 040 BATMAN vs JOKER Very funny
PA 045 STEALTHY II Mig-29 vs Stealthy
PP 001/2 ANTI LEMMINGS (2) Brilliant Spoof (2mb)
PP 011/12 DATING GAME (2) Very witty! (3.5mb)
PP 016 GULF WAR Brilliant fun (2mb)
PP 050 UNSPORTING Wicked aerotoon (2mb)
PP 070/1 LEMMING REVENGE(2)One of the best(2mb)
PP 119 BAITMASKING Another fun anim (2mb)
PP 101/4 QUALITY TIME (4) Superb (5mb)

Charlie Cat

PP 051/2 CHARLY CAT Super Shwartzlike cartoon (2mb)
PP 053/4 C/C AT THE BEACH 2nd fab anim (2mb)
PP 057/9 C/C CATCHES A CANARY Fab! (3mb)
PP 065/6 C/C SNOWJOKE More great fun (2mb)
PP 108/10 C/C IN SICKNESS & HEALTH!(3) (3mb)

Central Licenceware Collection



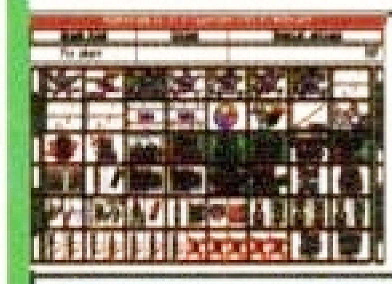
Everyone should learn to type, and now is the time with this popular tutor. The structured lessons will soon have you wizzing around the keyboard at a fraction of the price of a commercial typing tutor.

CLU 03: TYPING TUTOR £3.50



3 Good educational games. **ClickClock** teaches the time, **Funtimes Tables** and **Go Shopping** are practical help to learning maths. All nicely presented and colourful to amuse children.

CLE 18: WORK & PLAY £3.50



If you need display graphs, this is the one. Line, Bar, 3d Bar, Pie, etc. Input 'live' or through a script file. Inbuilt print facility in mono or colour. Docs, tutorial, & examples included.

CLU 04: ALPHAGRAPH £3.50



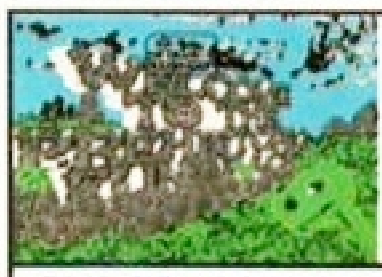
8 Different fun and learning games for young children. The endorsement for this disk is that the follow up (Fun with Cubby 2,CLE 45) is also a very popular disk. Great fun for children.

CLE 28: FUN WITH CUBBY £3.50



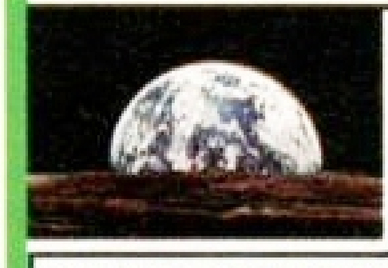
Superbly presented information and pictures about the subject of the moment. How and where they lived, all popular 'saurs covered. One of the most popular disks in CLR! (2 disks)

CLE 01: T.C. DINOSAURS £4.50



4 classic fun games for young children all on a dinosaur theme. Possibly more fun than learning, but bound to be popular with the jurassic connection.

CLE 29: PREHISTORIC FUN £3.50



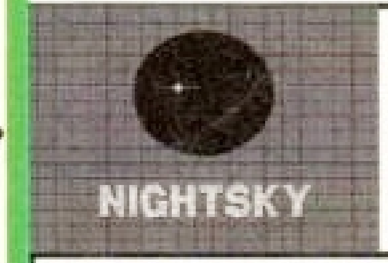
Another Total Concepts production, looking at our planet and its neighbours. Plenty of info and some really great pictures on 3 disks. (Also available: CLE 35, Solar System 2, £4.99)

CLE 03: T.C. SOLAR SYSTEM £4.99



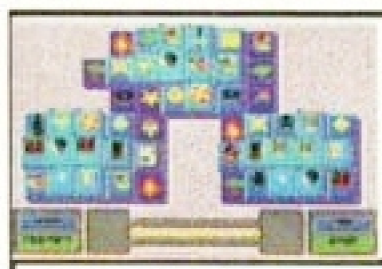
Over 700 screens of scrolling platform action, the quality of which is only surpassed, by the best commercial games. Run, jump avoid the nasties and solve the puzzles

CLG 28: TIME RIFT £3.50



A great disk for star gazers. Select a time & place and the program will show you the night sky. Click on any of the dots and you will told what star it is. Praised in Astronomy Today.

CLE 08: NIGHTSKY £3.50



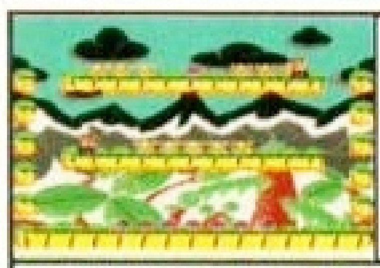
Nearly all of you will have seen or played this game before, its the classic tiles game. The big plus here, is the great, distinctive patterns, and alternative tile layouts. Best selling game!

CLG 08: DRAGON TILES £3.50



A good program for budding lead guitarist. Presents you with dozens of practice scales to improve finger dexterity and flexibility. Variable speed control. (See also CLE 05 Achord for chords)

CLE 15: FASTFRET £3.50



This should be commercial but luckily it isn't! A brilliant platform game on the lines of Rodland. Kill the baddies, collect the fruits, then sort out the end of level guardians. Super quality!

CLG 30: CAPTAIN K £3.50

Other titles in the CLR range

EDUCATION

CLE 02 TOTAL CONCEPTS: GEOLOGY 2 £4.50
CLE 05 ACHORD Guitar chord tutor £3.50
CLE 06 TAMI Maths equations solver £3.50
CLE 07 T.C: FRESHWATER FISHING £4.50
CLE 09 WORDS AND LADDERS Young education. £3.50
CLE 10 BASICALLY AMIGA (3 disk set) Info. £4.99
CLE 11 LETS LEARN Young education £3.50
CLE 12 ALPHABET TEACH £3.50
CLE 13 HOME BREW Brewing recipies £3.50
CLE 14 TOTAL CONCEPTS: ECOLOGY £4.50
CLE 16 KINGS AND QUEENS History £4.50
CLE 19 PLAY IT SAFE Childs home safety £3.50
CLE 20 BIG TOP OF FUN Young Education £3.50
CLE 21 JIGMANIA Puzzles. £3.50
CLE 22 CHESS TEACHER £3.50
CLE 25 CHORD COACH Piano Tutor £3.50
CLE 27 CATT (Tarot Card Tutor) (2 Disks) £4.50
CLE 29 PREHISTORIC FUNPACK Kids fun £3.50
CLE 31 UNDERSTANDING AMOS (2 disks) £4.50
CLE 32 SPITFIRE (2 disks) Information £4.50
CLE 33 MESSERSCHMITT Bf109 (2 disks) £4.50
CLE 34 YOUR FIRST PONY (2 disks) £4.50
CLE 35 TOTAL CONCEPTS: SOLAR SYSTEM 2 £4.99
CLE 36 THE TIME MACHINE Tell the time £3.50
CLE 37 DISCOVERY OF AMERICA Info. £3.50
CLE 39 MY LITTLE ARTIST (2 disks) £4.50
CLE 40 BOREALIS JUNIOR Young artist £3.50
CLE 41 BASICALLY MEDICINE (2 Disks) Info £4.50
CLE 45 FUN WITH CUBBY 2 Young fun £3.50
CLE 46 BASIC HUMAN ANATOMY Info. £3.50
CLE 47 SEA SENSE Boat owners info £3.50
CLE 48 ROCKET MATHS Young education £3.50
CLE 49 TOTAL CONCEPTS: DINISAURS 3 (3 Disks) £4.99
CLE 50 D.R.A.T. Runestone future prediction £4.50

GAMES

CLG 05 TRUCKING ON 2 Management sim. £4.50
CLG 09 MOTOR DUEL 3D driving. £3.50
CLG 11 ALL GUNS BLAZING Car racing. £3.50
CLG 12 BULLDOZER BOB Puzzle game £3.50
CLG 13 PARADOX Puzzle game £3.50
CLG 17 IMBRIUM Excellent graphic adventure £3.50
CLG 20 JUNGLE BUNGLE Kids graphic adventure £3.50
CLG 24 EASY MONEY Fruit machine £3.50
CLG 25 WHITE RABBITS Super puzzle £3.50
CLG 27 SHYMER Kids adventure £3.50
CLG 28 TIME RIFT Good platform £3.50
CLG 30 CAPTAIN K Rodland type platform £3.50
CLG 34 CYBERNET Scrolling SEU £3.50
CLG 35 OG! Chuck Rock type game £3.50
CLG 38 QUINGO Pub quiz machine £3.50

UTILITY SOFTWARE

CLU 10 POWER ACCOUNTS £3.50
CLU 11 CALC Spreadsheet. £3.50
CLU 14 STOCK CONTROLLER £3.50
CLU 16 X STITCH Convert DPaint pics to patterns £3.50
CLU 17 LC 10/20 Fonts Extra Fonts £3.50
CLU 18 LC 200 Fonts £3.50
CLU 19 24 PIN Fonts £3.50
CLU 20 CANON BJ10 Fonts £3.50
CLU 22 HARD DRIVE MENU SYSTEM £3.50
CLU 27 IMAGE BASE Database £3.50
CLU 28 ADVENTURE TOOL KIT £3.50
CLU 31 FLOWCHARTER Flow chart creater £3.50

CLU 32 POWER TEXT

Great new program! Fully featured word proccessor with most of the facilities found on the expensive commercial versions, including a spelling checker. Loads of documents and instuctions on the disk. Reccommended!

★★CDs★★CDs★★CDs★★★CDs★★CDs★★CDs★★

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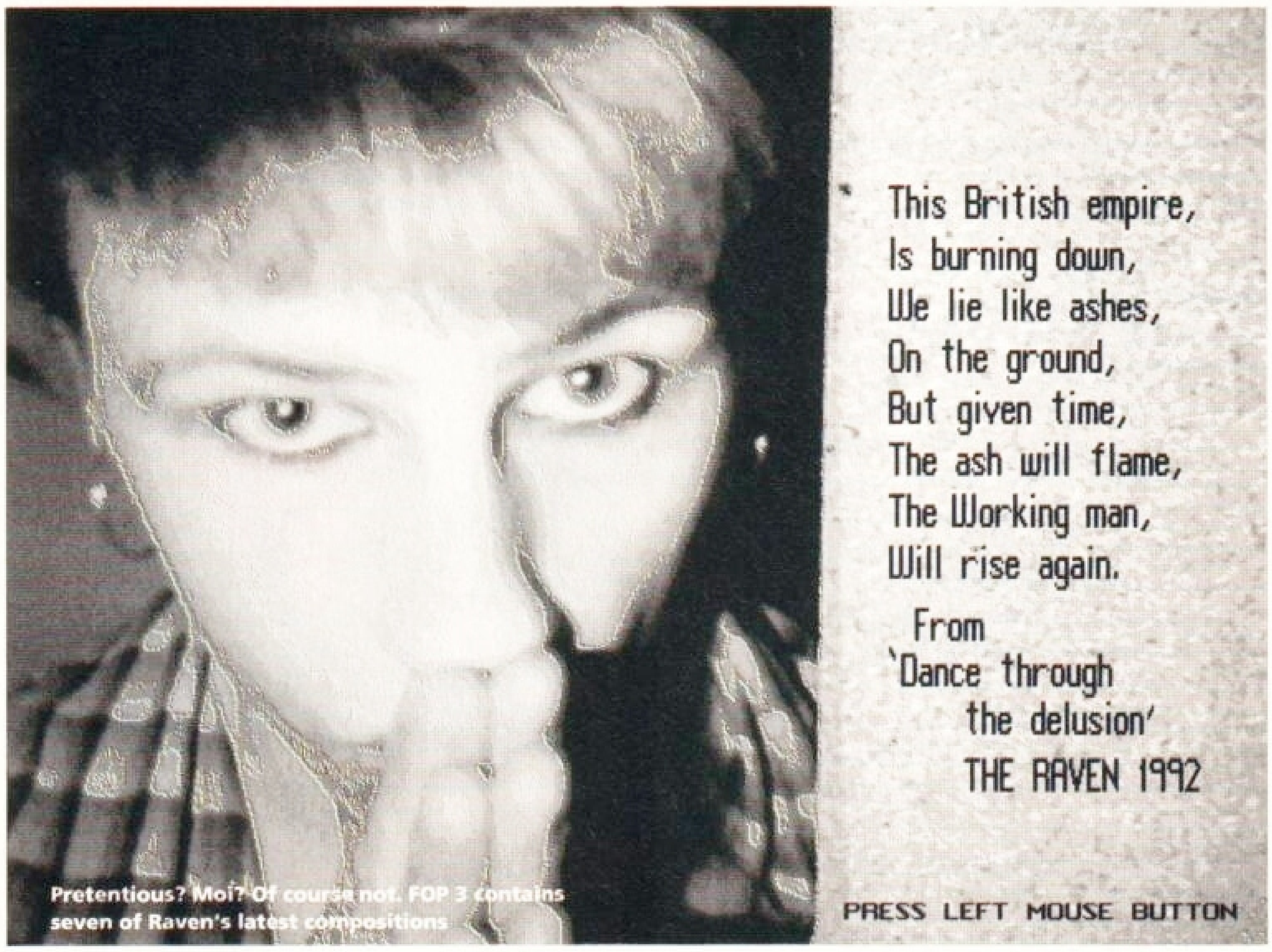
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FAX 0983 821 599

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PD Update

On his travels through the Public Domain, Richard Baguley has come across all sorts of wonderful programs. This month he has brought back a selection of the finest games and utilities, a magazine and even a Japanese language program...



Pretentious? Moi? Of course not. FOP 3 contains seven of Raven's latest compositions

FRIENDS OF PAULA VOL 3 — MAG

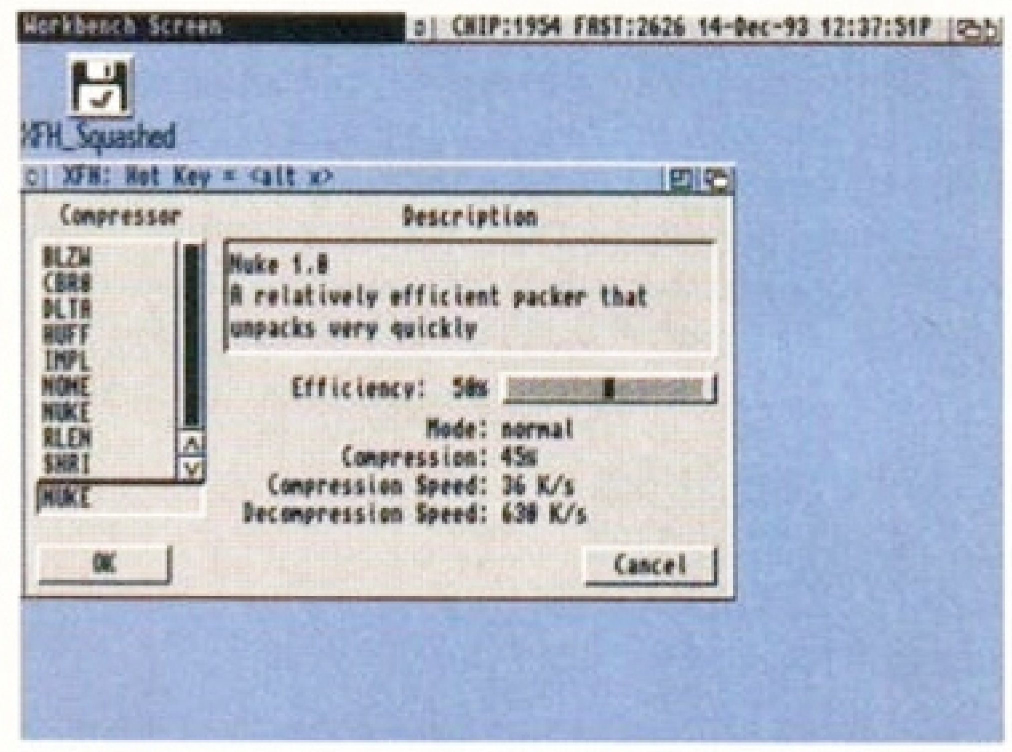
SEASOFT

Paula, for those of who haven't ripped your Amiga apart yet, is the chip which deals with the musical jiggery pokery which makes the Amiga the stonking machine it is. This disk contains the latest musical creations by noted Amiga musician Raven. These vary from simple piano tunes (Ivy) to full–blown rave masterpieces ("Exhilarate"). All of the compositions are of a very high quality, and if you have a copy of OctaMED you can load them in and dissect them.

XPK PACKAGE — UTIL

KEW II U1054

To say that having more hard disk space would be useful is an understatement. PC users have long enjoyed the benefits of programs such as *Stacker* and *Superstore*, which use on–the–fly data compression to squash programs and data. This process is invisible to the user, because it's all done automatically by the program. All the user notices is a slight slowdown in disk access speed as the data is compressed before writing it to disk or decompressed after reading it from the disk.



The *XPK Package* enables you to choose from a variety of different sorts of compression.

This disk brings a similar process to any Amiga user with Workbench 2 or above and a hard disk. It works by adding a few libraries and a commodity to your machine. A new disk icon is added to your Workbench and anything which is copied to this disk is automatically and invisibly compressed. When you run the program or load the data, the file is automatically decompressed.

The type of compression is determined by the user from a choice of eight different types which are included on the disk. New types of compression and upgrades to the existing one are easily installed, because each compression is held in a library file. You will find that different types of compression work best with different types of data, so some experimentation is needed to get the best use of your disk.

There certainly don't seem to be any problems with the *XPK Package*, and I've quite happily run a wide variety of programs and read data from a disk compressed using this system. However, it should be approached with some caution, because if the compression fails, you could lose some of your data and be unable to recover it.

Continued overleaf ☛

SPATIAL HYPERDRIVE — GAME

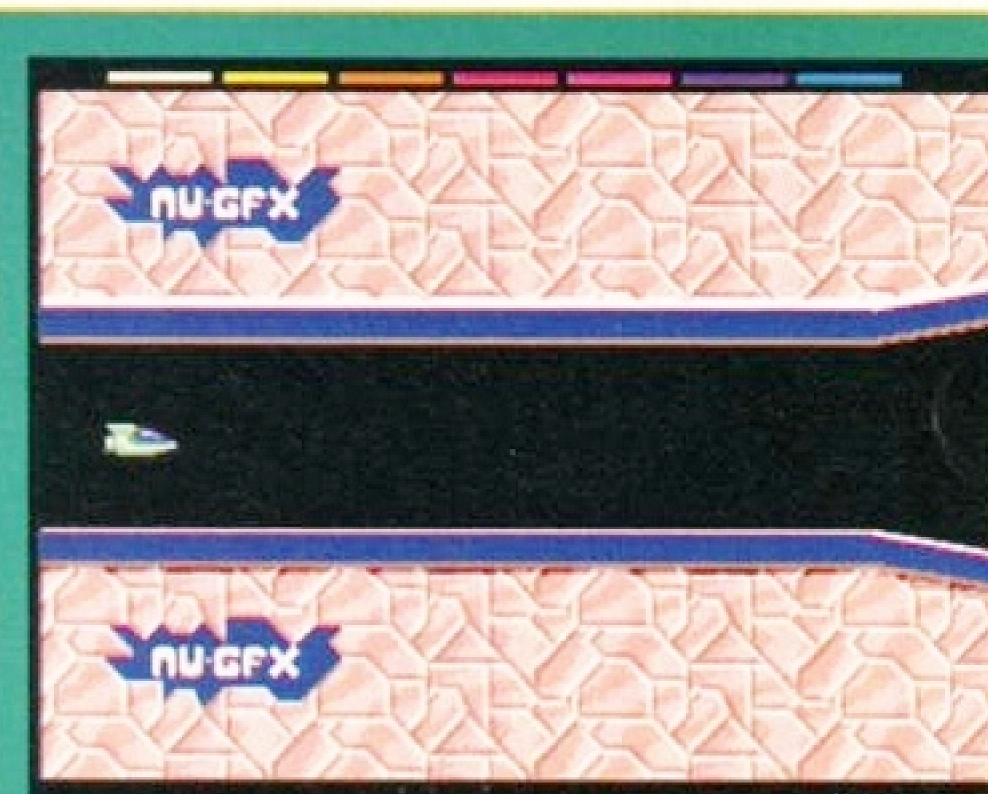
CYNOSTIC

G0537

Sometimes the simplest ideas are the best, and this is one of them. There's no shooting, no laser power ups, only a single spaceship flying through a series of tunnels. Touch the sides, and you lose part of your shield. Once this runs out, you're toast. It sounds simple, until things start to speed up, with the ship moving faster and faster. If you survive this, other weird things such as flickering walls start appearing. Bonuses flash past at dizzying speed and you can grab by hitting the fire button. If you are wise enough to subscribe to *Amiga Format*, you'll have got a copy of this excellent game on this month's Subscribers' Superdisk.



Colourful, bright graphics abound in *Spatial Hyperdrive*, a simple but highly compelling game.



This may not look particularly appealing, but imagine it scrolling past at a significant rate of knots...

ROAD 2 HELL

GAME

MAGNETIC FIELDS
GA123

If, like me, you find the idea or driving a virtual car around a virtual track about as exciting as counting Skodas on the fast lane of the M1, you'll probably greet the release of another top view Public Domain racing game with a groan.

Fortunately, your dismay would be misplaced. *Road 2 Hell* is a very good example of how to program a game of this type properly. It's fast, gives you a good range of tracks and opponents and makes good use of any extra memory you have fitted to your Amiga.

There is a choice of seven tracks which vary from fairly simple ovals to more complex affairs with obstacles and hazards such as ice and snow. You can race against nine Amiga–controlled opponents of varying skill levels, or against another human player.

The only problems that I found with *Road 2 Hell* were that it ran extremely fast on an accelerated machine (although you can slow it down to a more playable speed), and there was a distinct lack of collision detection between the cars. *Road 2 Hell* is obviously not in the same league as the highly excellent, all-action *Skidmarks* or the quirky and endearing *Micro Machines*, but it's a pretty good driving game nonetheless.



Fancy adding a bit of extra equipment to your car? How about a nice rocket launcher?

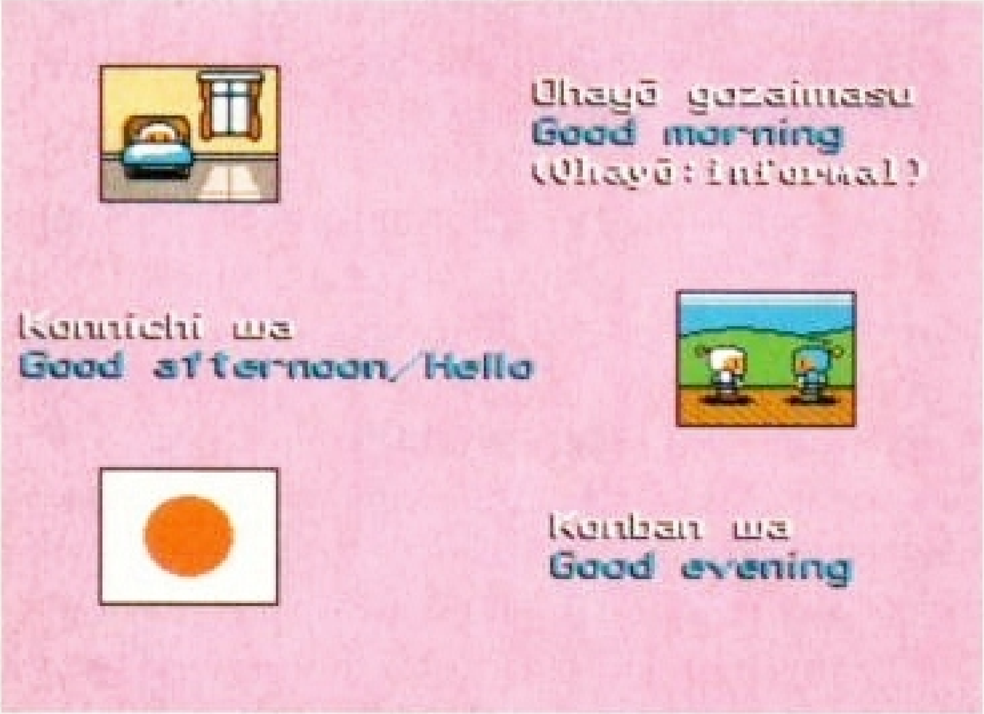


The seven tracks you can chose from in *Road 2 Hell* vary from fairly standard ovals to more tricky, bendy affairs.

SUNTEAM JAPANESE LANGUAGE

LANG

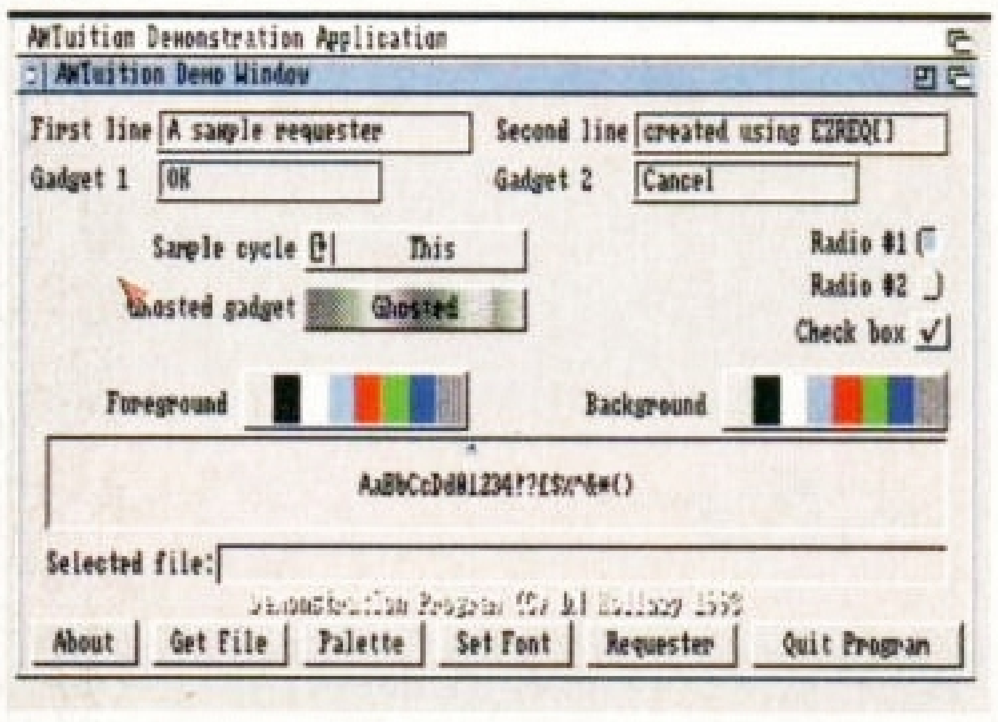
FIVE STAR PD



Next time you're walking down Tokyo High Street, try saying "Konnichi Wa" to everyone you meet.

Given the current state of the economic world, learning at least a few basic Japanese phrases could be a good move. This program aims to teach phrases such as "Good morning" and "Thank you". These are presented in both written and spoken form, thanks to a series of samples held on the disk which are played back. Each of the phrases is also accompanied by a cutesy Japanese style figure acting out the phrase.

Using the samples means that you can hear exactly how the phrases sound when spoken, but it also means that the author couldn't fit many examples on the disk. Anyway, it's a very well presented introduction to the language, and even gives a list of further reading material if you want to learn more.



Add commands and code to your programs with Dave Holloway's useful Licenceware disk *Amtuition*.

AMTUITION

UTIL

CENTRAL LICENCEWARE REGISTER **CLR 33**

AMOS is undoubtedly an extremely powerful programming language, but the standard *AMOS* file requesters are not particularly easy to use. It's possible to write your own code to generate requesters, but this can be a somewhat tiresome and time-consuming business.

Fortunately, a very nice chap by the name of David Holloway has been thoughtful enough to do all this hard work for you. This Licenceware disk contains a number of commands and sample code which can be added to your programs, as well as a bank of images of the various gadgets which form Workbench 3 style requesters.

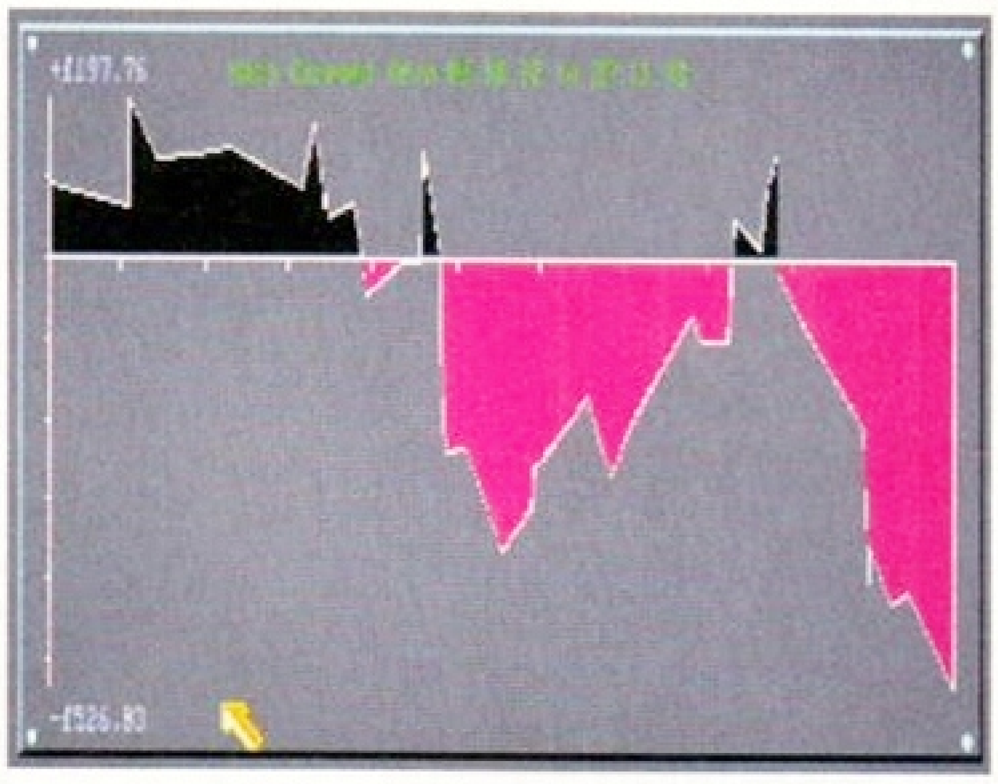
There are several examples of code to generate menus and requesters, and a very good tutorial which shows you how to go about programming your own.

ORGANISED!

UTIL

MAGNETIC FIELDS
BU004

If your life is in a mess, this disk could help. It contains *Organised!* (a Filofax–style address book and diary), *The Money Program* (I think you can work that one out) and *HouseInv*, which you can use to build a database of the contents of your house for insurance purposes. So, if Mister Burglar calls around, you can work our precisely how much you should claim from your insurance. Unfortunately, if you don't have any insurance this is likely to be a very depressing figure, and the program doesn't include any free contents cover.



If you need reminding how much money you haven't got *The Money Program* can do it in quite lurid detail.

The *Organised!* electronic filofax has sections for a calendar, diary, address book and notebook. This could be a very useful program, and you can even switch between *Organised!* and Workbench with a couple of mouse clicks.

The Money Program is a very easy to use personal finance organiser which can present the data in a variety of ways, including a very red (and crushingly depressing) graph.

TOP 10 GAMES & UTILITIES

Every month, we peruse the best seller lists of a prominent PD company. This month, it's the turn of:

FIVE STAR SOFTWARE

#	Title	Ref
1	Manga Akira Collection	6 Disks
2	Disk Repair Kit 2	U637
3	D.Copy 3.1	U507
4	Kid Paint	E001
5	ZX-Spectrum Emulator 1.7	U690
6	Spectrum 1.7 Games Disk	U693
7	Action Replay (A1200 only)	U622
8	Transplant	G500
9	Mega Ball 2)	G490
10	Deluxe Paint Font 1	Pack 3

WHERE TO GET THE DISKS IN THIS ISSUE

SEASOFT, The Business Centre 80 Woodlands Ave, Rustlington, West Sussex, BN16 3EY. 0903 850378.

MAGNETIC FIELDS, PO Box 118, Preston Lancashire, PR2 2AW. 0772 881190

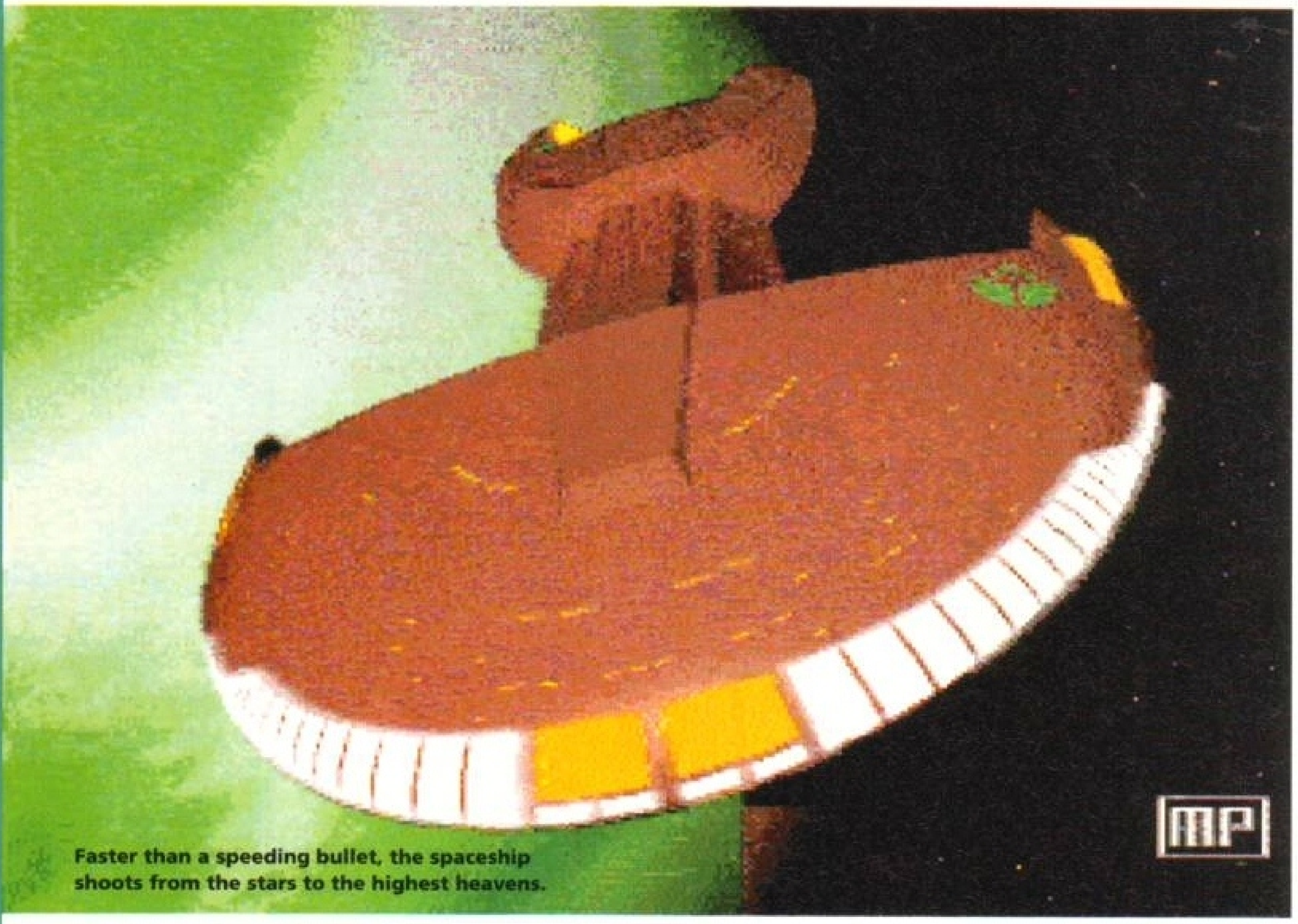
KEW II, PO Box 672, South Croydon, Surrey CR2 9YS.

FIVE STAR PD, 48 Nemesia Road, Amington, Tamworth, B77 4EL. 0827 68496

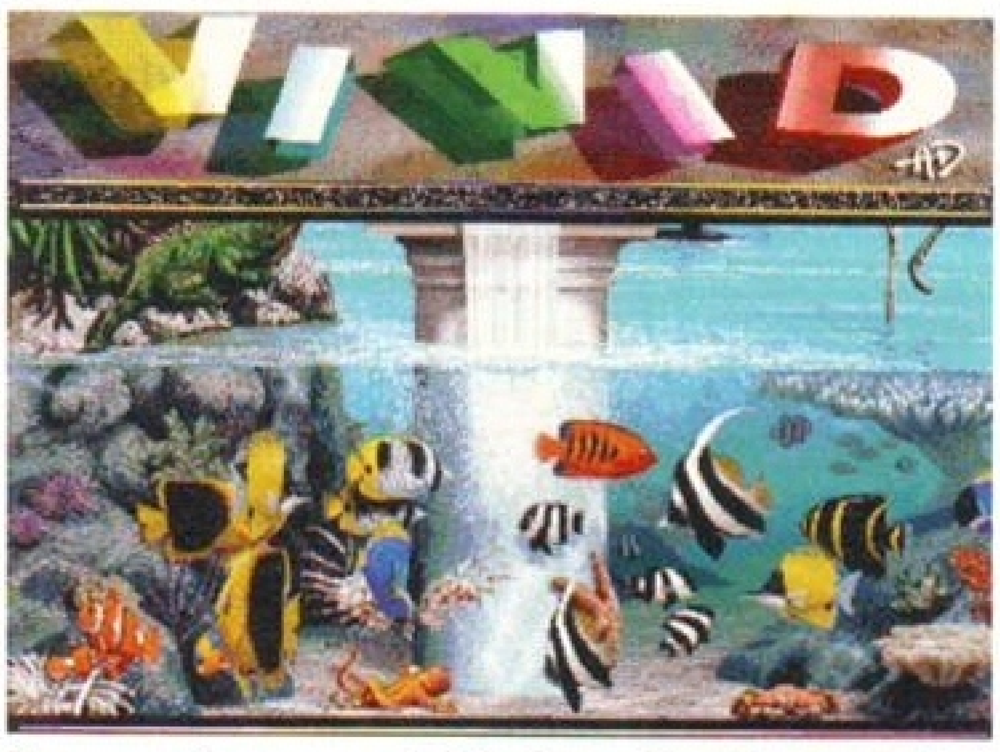
CYNOSTIC, Office 01, Little Heath Industrial Estate, Old Church Road, Coventry, CV6 7NB. 0203 681687.

There's been a particularly fine crop of demos this month in the garden of delights that is the Public Domain. Stephen Bradley picks the rosiest, ripest and crunchiest ones for your enjoyment and education.

PD Demo Zone



Faster than a speeding bullet, the spaceship shoots from the stars to the highest heavens.



There are plenty more fish in the sea but there's a fair few in this AGA demo. And they look great too.

HOLODECK 2 – ENTER WHEN READY

SLIDE

CYNOSTIC P0258

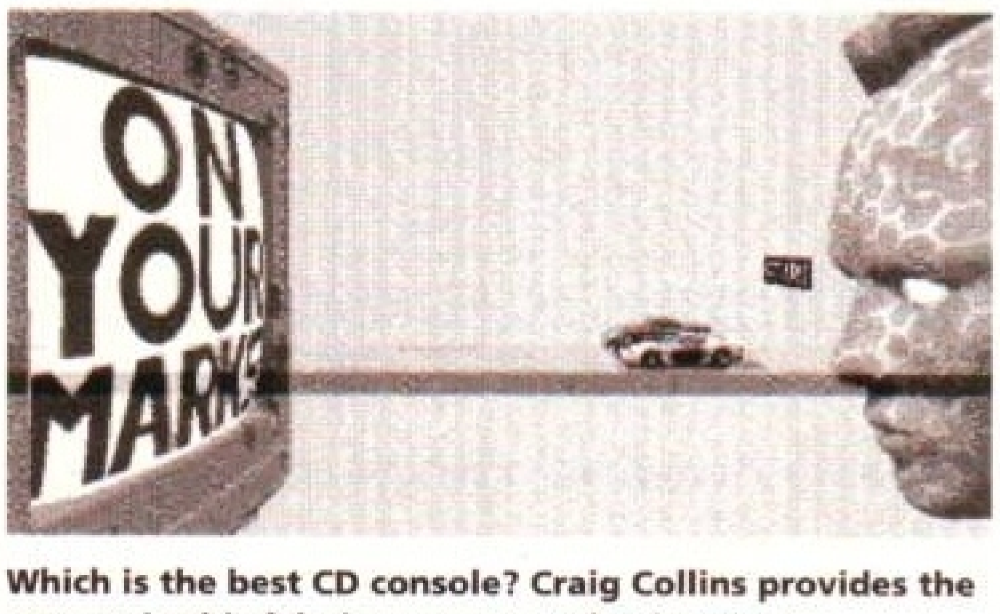
Here's another collection of *Next Generation Star Trek* images rendered in *Imagine 2* by Mark Platts (produced by Infinite Frontiers) and backed with an atmospheric track by Bjorn Lynne (better than the one from the first collection). *Holodeck 2* is similiar in format and content to the original *Holodeck* and the quality of the images is first class. Also available is the high density version of *Holodeck* which is now on one disk and runs automatically.

MEAN CD MACHINE

ANIM

17 BIT 2872

To celebrate the release of the CD^{32}, Craig Collins has produced an anim extolling the virtues of the great machine. It's set around a race between three cars, each representing a different machine; the others are the Mega CD and the Philips CDi. No race at all really. Technical questions are asked of the machines and the console without the spec drops out of the race. It's all ray-traced in 3D and is absolutely stunning, although unfortunately there's no sound. Requires 3.5Mb.



Which is the best CD console? Craig Collins provides the answer in this fabulous ray-traced animation.

ABSTRAX PIG AGA

DEMO

CYNOSTIC D0569

Would you like to see real perspective 3D calculated dots? The eternal question. After checking out this demo, the answer has to be yes. Not that the swirling dots are particularly spectacular but look out for those fish (no, Vic Reeves hasn't joined *Amiga Format*). Swimming across the screen are some fantastic images of exotic fish, and then one of them says: "There's a third world... a world of Objective Contents of Thoughts". One of the best AGA demos around, but let down somewhat by the keyboards from hell soundtrack.

FERRARI AGA

SLIDE

TELESCAN

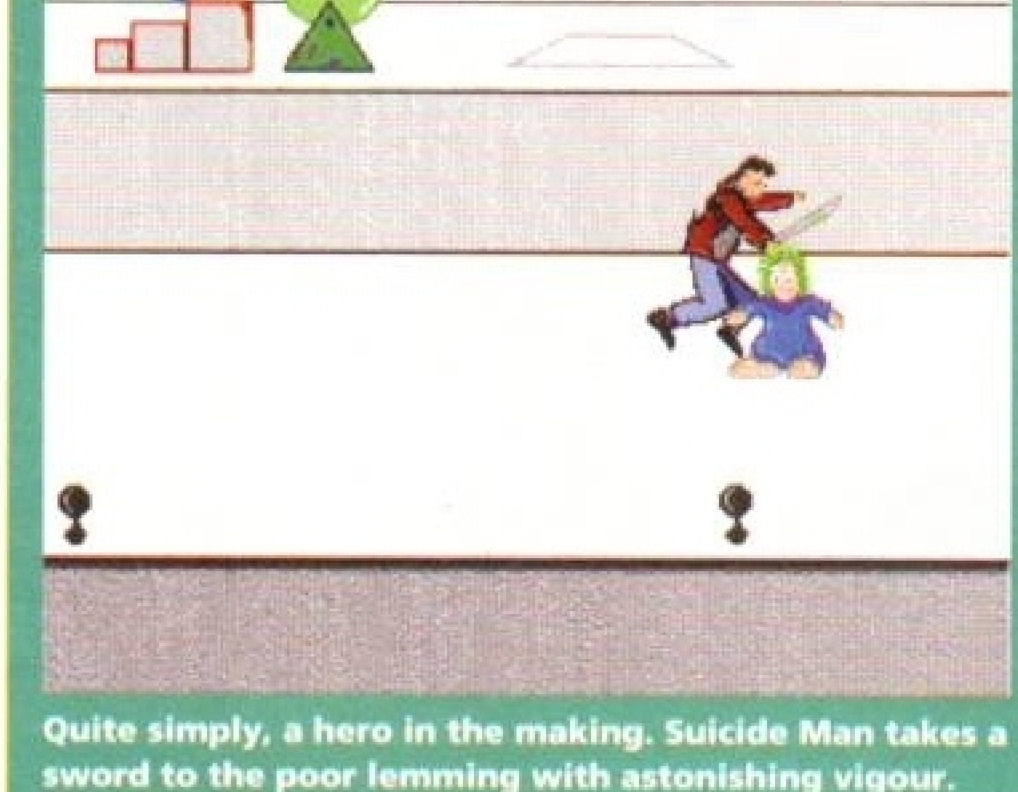
After the recent budget, I was forced to swop my Ferrari GTO for a Ford Fiesta, so I could barely

SUICIDE MAN - THE LEMMINGS SHOW

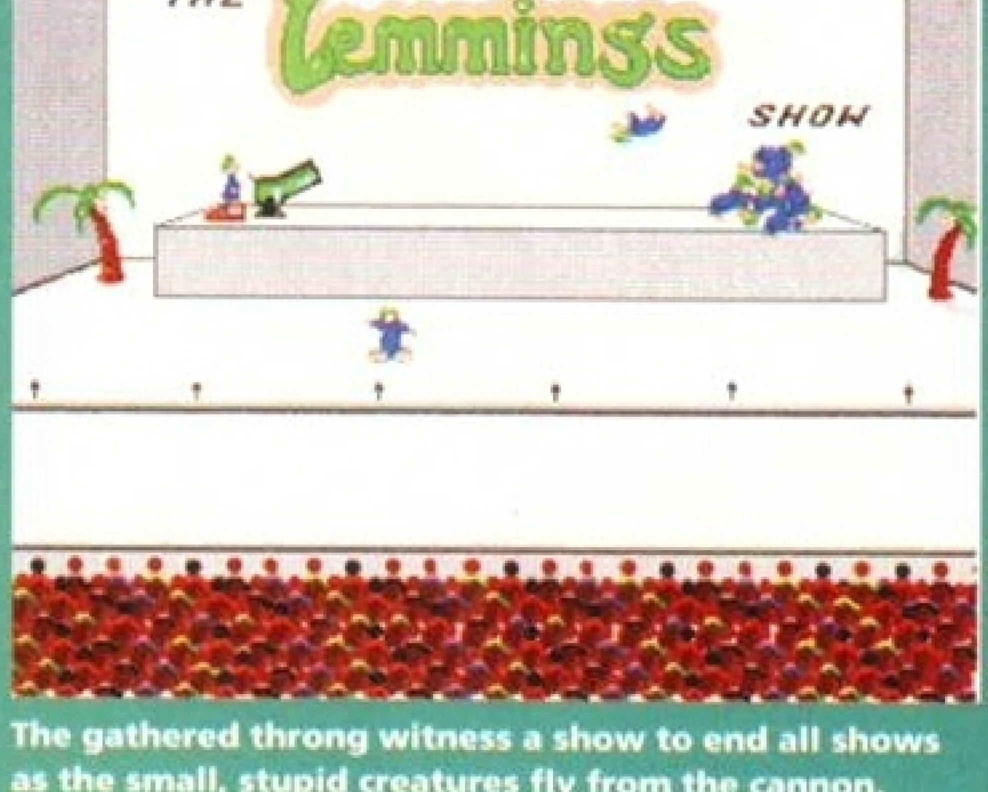
ANIM

17 BIT 2854

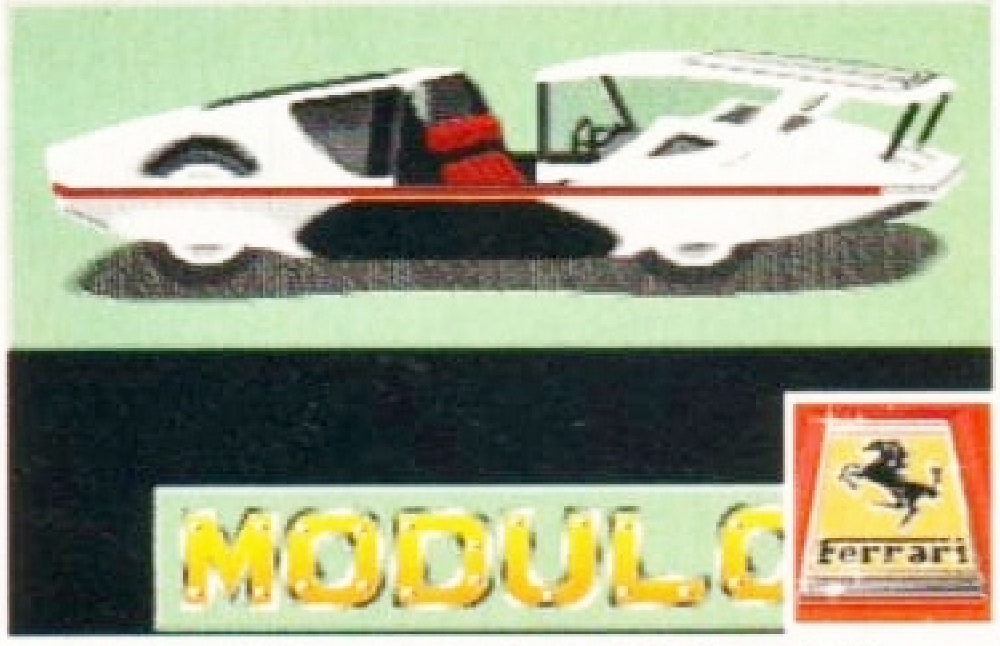
It brings on many changes this suicide business. Well, you're dead for a start – major change from being alive. And it probably isn't painless either. The Suicide Man is a pleasant chap who's want to the odd bit of self-destruction. Live (and then dead) on stage, the lemmings are being shot from



Quite simply, a hero in the making. Suicide Man takes a sword to the poor lemming with astonishing vigour.



The gathered throng witness a show to end all shows as the small, stupid creatures fly from the cannon.



Not admittedly the 456 GT, the Modulo is probably one for the dim and distant future. Or the golf course.

conceal my glee when I came across this collection of hand–drawn Ferrari images. They are mainly of the 456 GT 2+2 (0-60 in 5.2 seconds, 186mph top speed don't you know), and are drawn from pictures in the Ferrari World magazine using *DPaint IV*. It's a tidy, if uninspirational collection, though some are rather dull, particularly the one of the wing mirror. But if you're a former Ferrari owner like myself, you should take a look at this possible future purchase.

THE MINI AGA — SLIDE

CYNOSTIC P0076

The first image on this slideshow is quite bizarre. It's an excellent ray-traced picture, but what it is we shall never know. Imagine a spaceship made out of Smarties and Polos and… oh, never mind. But there is some quality here with fine images of a bedroom, a kitchen and a hamburger. And a robot. All right, it doesn't sound that exciting but artist Karl Moore has produced a decent AGA collection and there's also a demonic backing track.



What a delightful pine-effect chest of drawers with amtching desk and wardrobe. Feel the quality.

a cannon while The Man waits patiently in his dressing room before taking the podium. After injecting himself, he enters stage left and slays a lemming with his sword. Backed by a rocking guitar riff, this is a humorous, but gruesome, anim and certainly not for the squeamish.



After our hero has done the bloody deed, he does the decent thing and blows his head off with a gun.

SUICIDE MAN 2 — ANIM

17 BIT 2855



Suicide Man just wouldn't let it lie and returns to finish the job. Check out the folk casually applauding him.

Still wearing the same brown jacket and jeans, Suicide Man returns for another go at death. Sporting a fine facial scar, he exits his hut at the edge of a rocky crevice to the applause of the gathered throng and stands with his back to the cliff.

To ensure that things don't go horribly wrong and he lives, Suicide Man blows his head off with a revolver before toppling off the edge, dismantling rocks in the process which land on top of him. Rapturous applause ensues at the bottom of the cliff by the burger van. Hurrah! Avoid if you're of a nervous disposition, but Paul Henderson has excelled himself here.

Editor's note: If you intend to commit suicide after viewing this, please renew your subscription beforehand.

TROJANS TECHNO TRACKS 2 — DEMO

CYNOSTIC (DISK D0570)

The sound of sirens signals the entrance of this month's techno beat. Red Alert, it's another Scandinavian ravy techno demo. Flying cubes, psychedelic backgrounds, the obligatory swirling glenz vectors, yep, it's all in here. And then the word 'A1200' appears, and I was playing the demo on an A500. Quite why 'A1200' makes an appearance remains a mystery because the only other word to appear is 'Techno'.

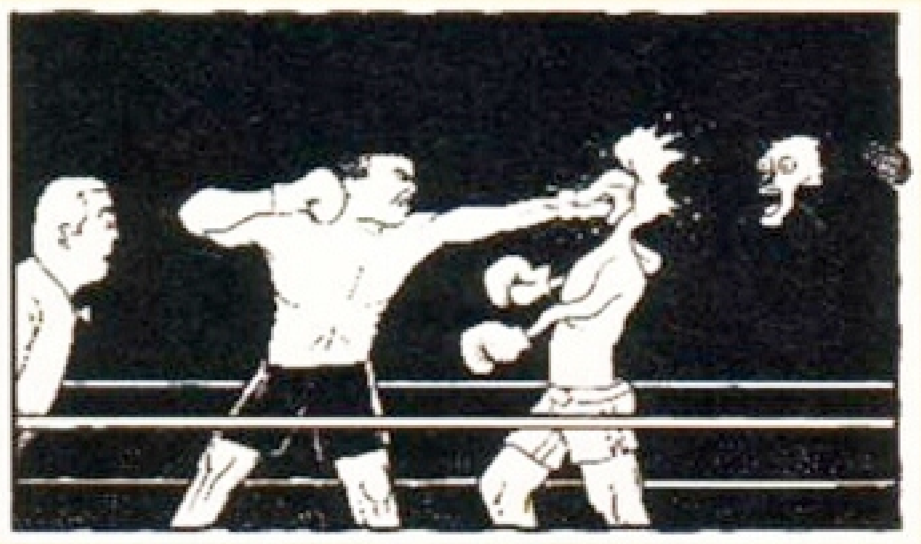
There are some nice effects here, but it's rather repetitive although the track is one of the better examples in a dark and brooding sort of way. Recommended for those with a passionate love for this type of thing.

UNPLEASANT WAYS TO DIE — SLIDE

CYNOSTIC DISK P0079

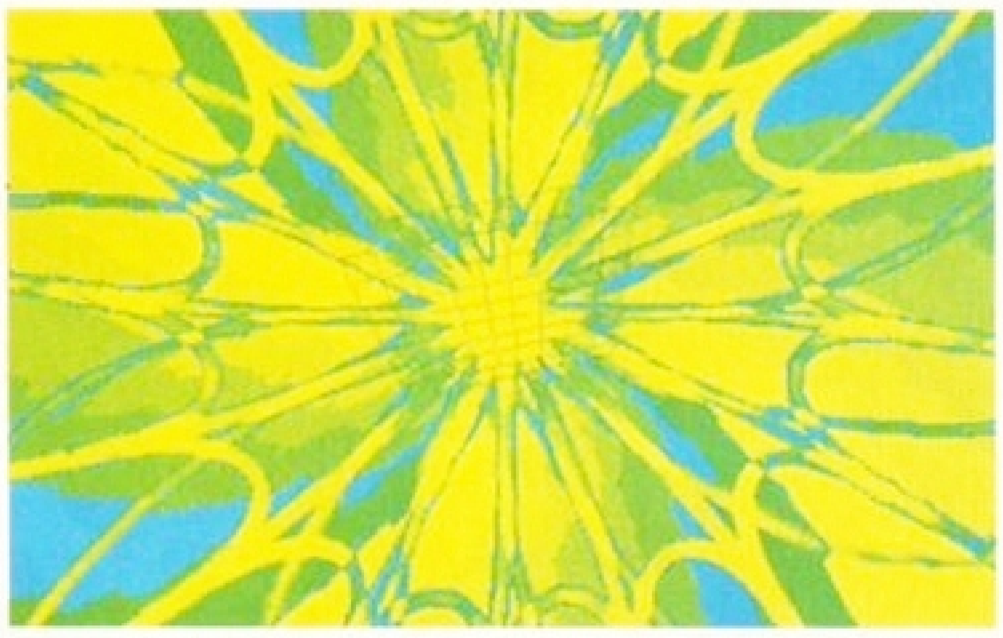


And you join us as Richard Baguley peeps around the corner to witness Julie Tolley's tragic demise.



Oh joy. The expression on the referee's face is the finest thing yet seen on the pages of Demo Zone.

An interesting, if somewhat tasteless collection of black and white line drawings here and as the title suggests, they are dedicated to the subject of death (popular subject this month). And highly amusing they are too, well, most of them. Some 30 images are included here from Boris and Cecil of Stress and though not technically brilliant, they certainly tickle in the right places. Witness the woman electricuted at the computer, the man eaten at the zoo and the poor bloke squashed by an ice brick in his igloo. Sick, side-splitting fun.



A thumping beat with the chant of 'Red Alert' and a visual effect of a Norwich City shirt ensure success.

TOP 10 DEMOS

Every month, we peruse the best seller lists of a prominent PD company. This month, it's the turn of:

CYNOSTIC

1. Pro Siak, Flting Cows Demo	(DO569)	6. Quality Time, Eric Schwartz	(A0030)
2. Final Frontier Disk Magazine 6	(DO228)	7. French, Point Of Sale (AGA)	(DO566)
3. TT2, Trojans Techno Trax 2	(DO570)	8. Absolute, Clairvoyant	(DO572)
4. Vivid, Abstrax Pig (AGA)	(DO571)	9. Weatherman Animations	(A0496)
5. Infinite Frontiers, Holodeck	(PO258)	10. Last Stand On Hoth, Craig Collins	(A0087)

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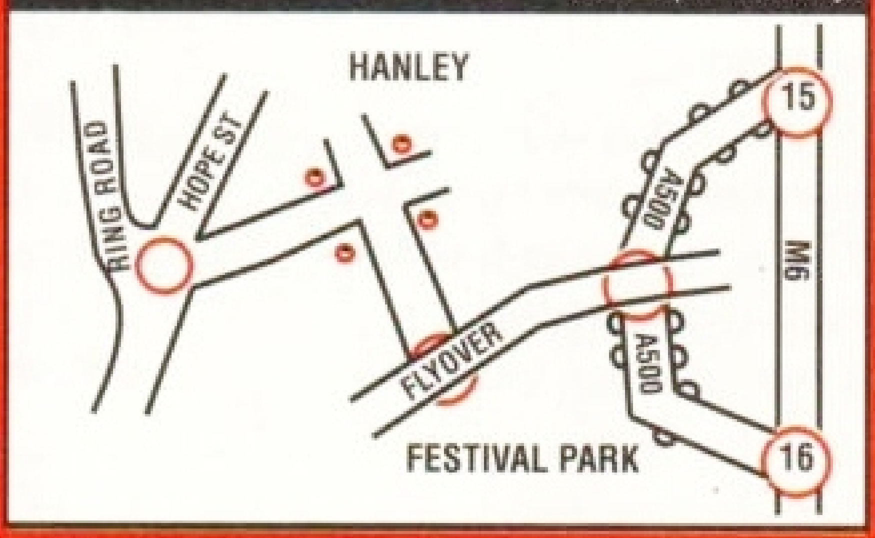
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Welcome to Part Three!

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The Questions

1 **If a 24-bit image is 640 by 512 pixels large, how many bytes of memory will it consume?**

a) 983,040 bytes.
b) 655,360 bytes.
c) 1,310,720 bytes.

2 **A computer image is made up of thousands of pixels. From what two words does the word pixel originate?**

a) Picoline Xelograph.
b) Picture Element.
c) Piezoelectric Cell.

3 **What is the Alpha channel?**

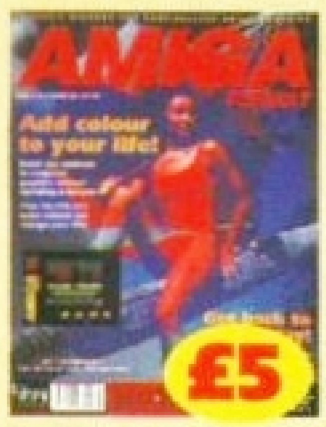
a) The name given to a preliminary scan used for previewing purposes.
b) A satellite TV station dedicated to computing.
c) Extra memory used in colour image processing.

How to enter

Send the answers to these questions and the ones from the two previous issues to: Amiga Format, Epson Scanner Competition, 30 Monmouth Street, Bath BA1 2BW. Closing date: February 28.
Rules: This competition is not open to employees of Future Publishing, Epson or Power Computing. The editor's decision is final.

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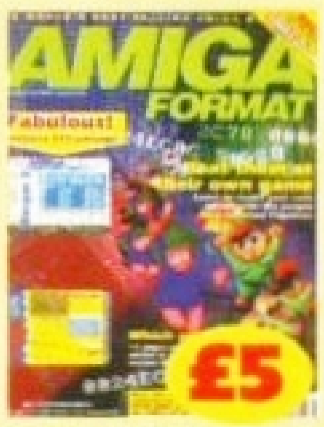
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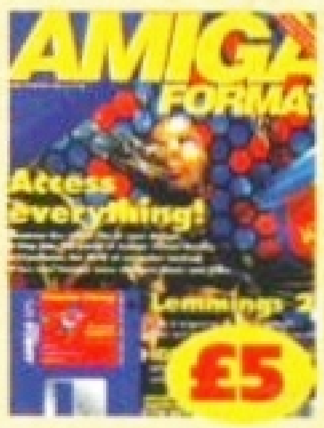
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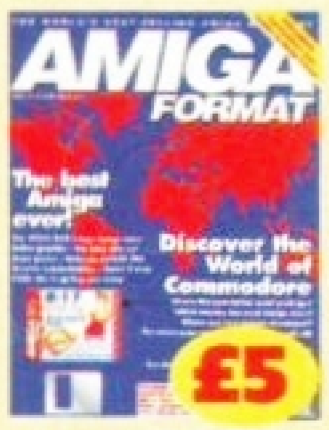
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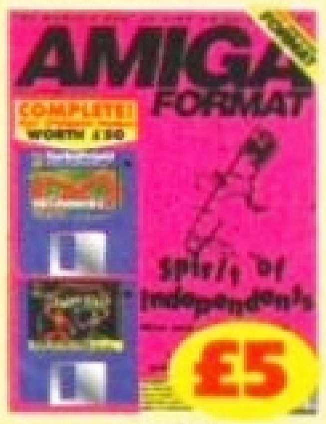
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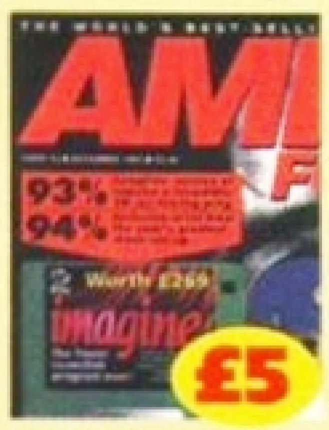
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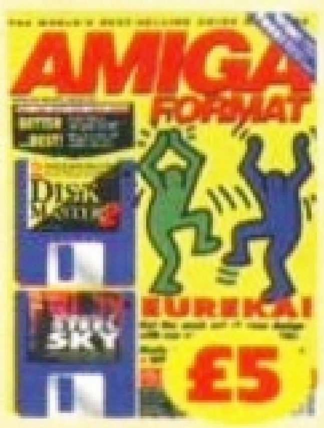
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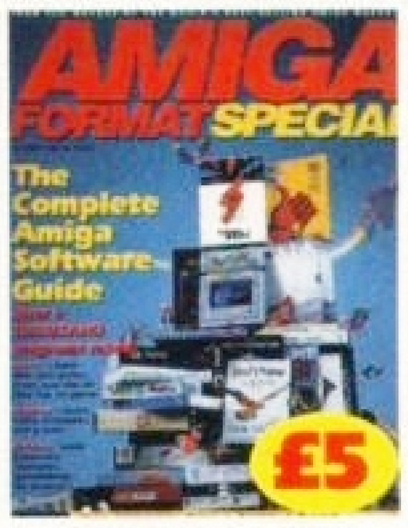
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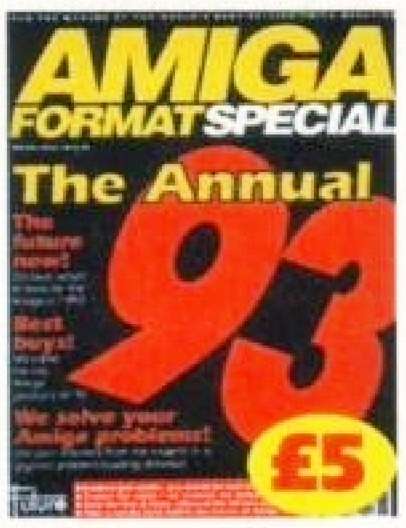


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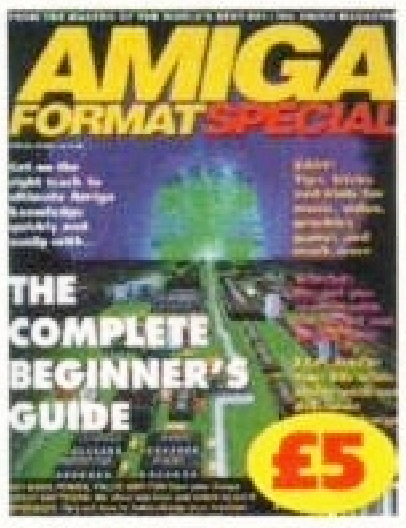
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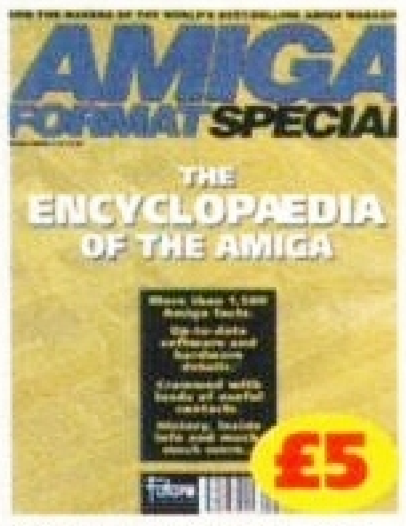
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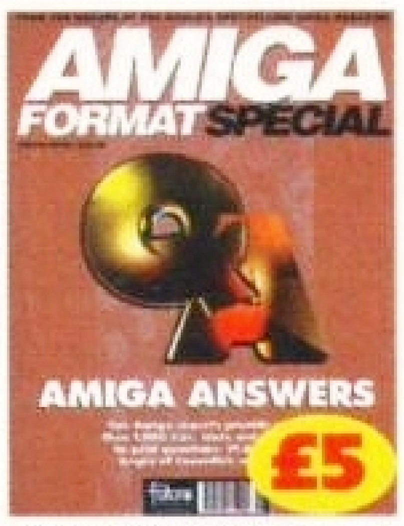
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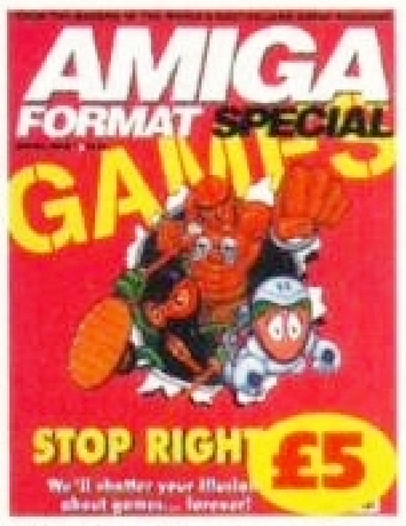
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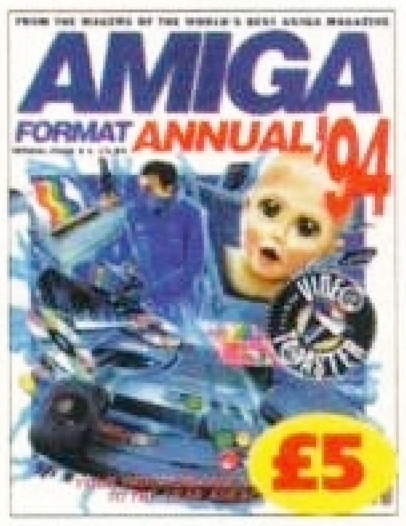
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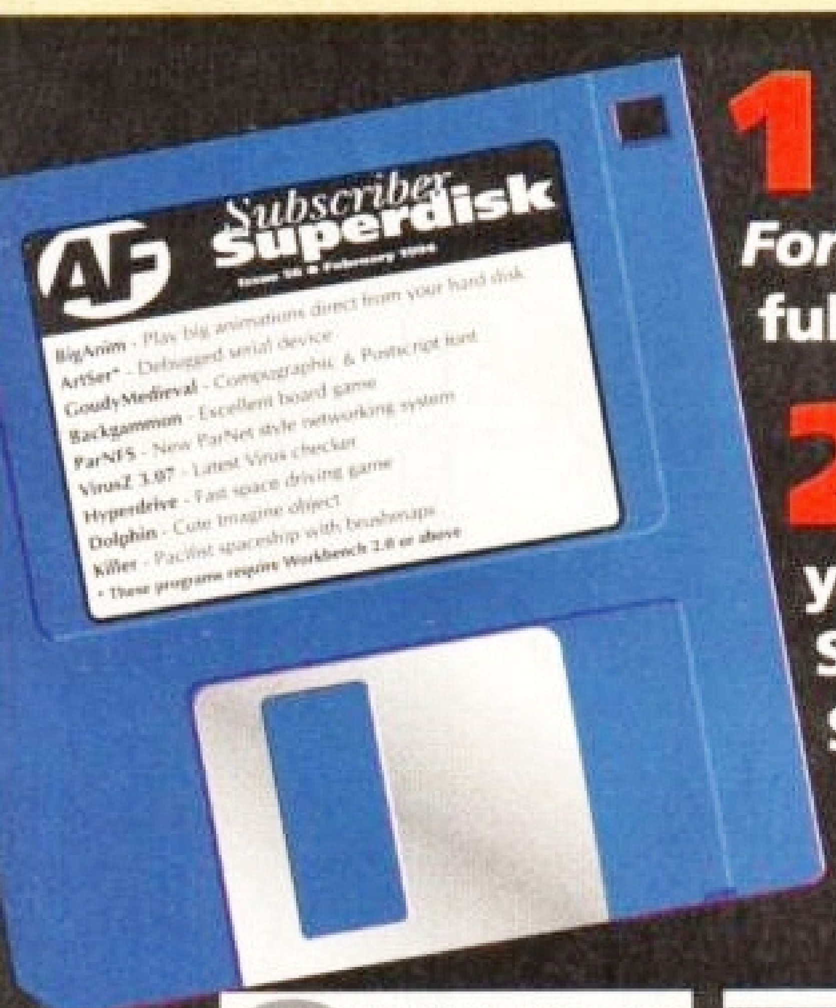
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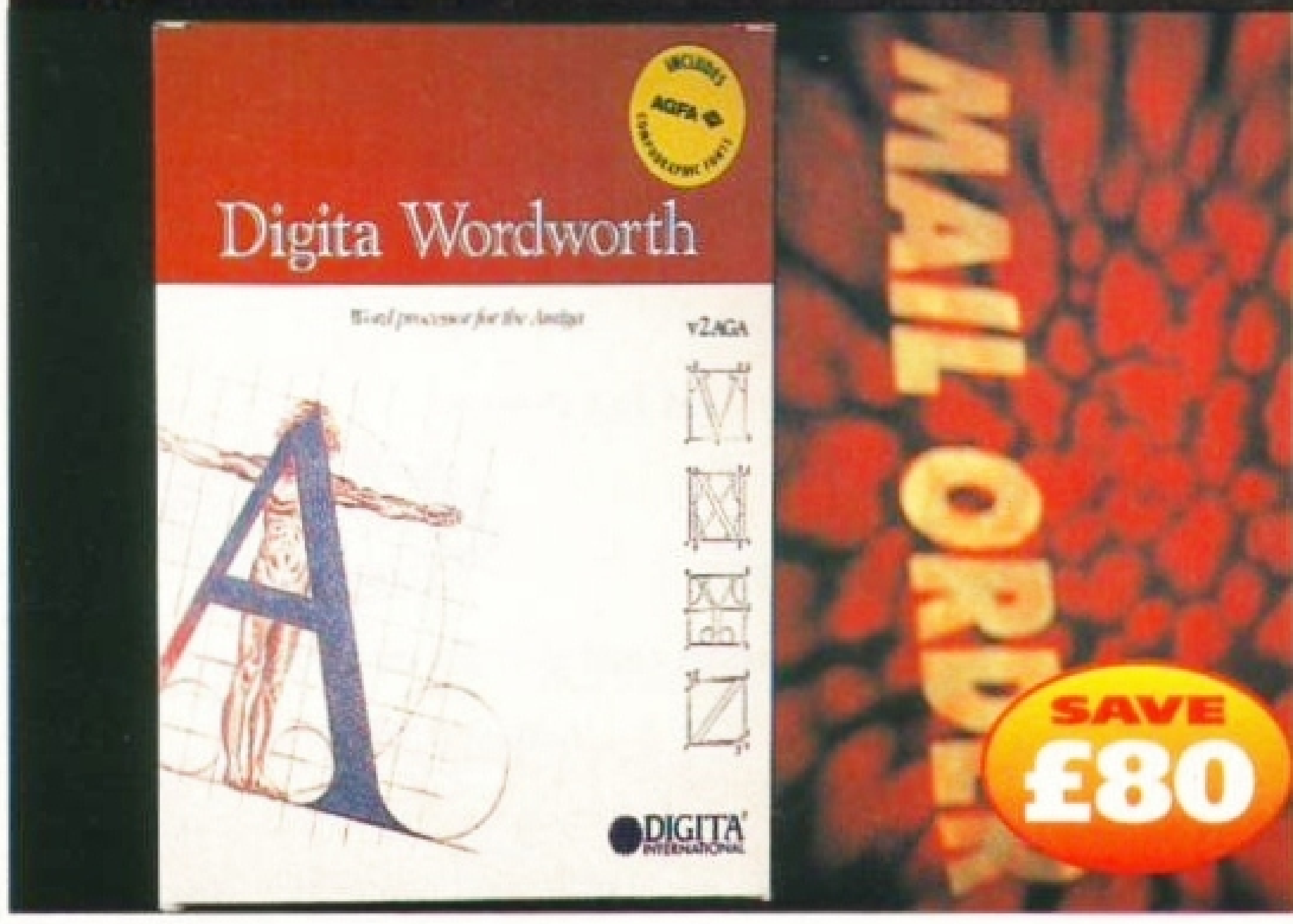
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Wordworth v2



If you haven't already got this seriously excellent software, then you'd be mad to miss out on this amazing offer. ***Wordworth2*** from Digita International is without doubt one of the best document processors on the Amiga, Powerful and packed with slick and useful features, such as the Intellifont system which enables you to use fonts from 4 to 800 points, mail merging, a comprehensive dictionary and thesarus, and an indexing system, ***Wordworth2*** offers every thing you could possibly require of a WP program. Reviewed in AF41, version 2 scored a golden 91 per cent.

Description	RRP	Price	Order Code
Wordworth 2	**£129.99**	**£49.99**	**AMF266**

Adorage



On issue 48's Coverdisk we featured a working demo of MicroPace's excellent video effects titler, ***Adorage***. Now we're offering ***AF*** readers a special deal for the full version, including full technical support and a manual to help you make the most of all the titling effects.

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Adorage	**£79.99**	**£59.99**	**AMF300**

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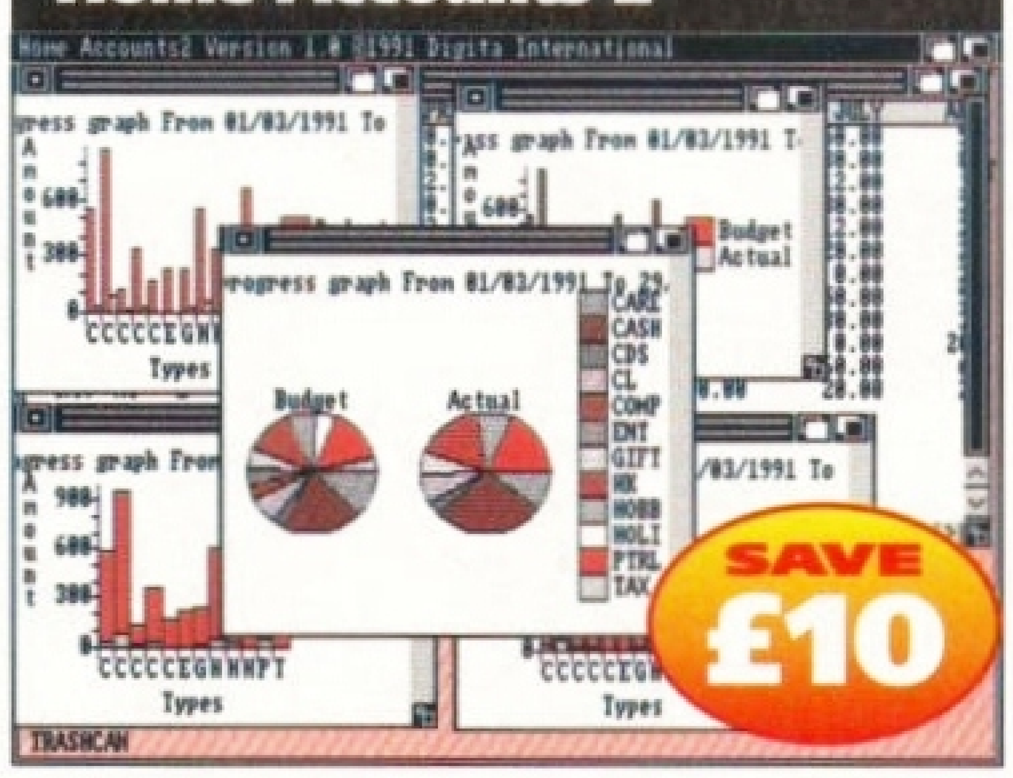
Blitz Basic 2



This BASIC programming language has faster compiling and code, new commands, and everything from C structures to an inline assembler. The package includes a manual, user guide, four issues of Blitz User Mag, five disks packed with extensions, games and examples.

Description	RRP	Price	Order Code
Blitz Basic 2	**£69.95**	**£49.95**	**AMFBB2**

Home Accounts 2



Described by ***Amiga Format*** as 'a package which will suit any household', this is the ideal way to keep track of your financial affairs, from what's in your bank account to how much is left after the bills!

Description	RRP	Price	Order Code
Home Accounts 2	**£54.99**	**£44.99**	**AF229**

AMOS Professional



This is one of the highest-rated programs ever reviewed in ***Amiga Format***. Top of the AMOS range, it updates the famous AMOS extended basic programming language with new commands and facilities that make it a real winner! (Needs 1Mb minimum.)

Description	RRP	Price	Order Code
AMOS Pro	**£69.99**	**£59.99**	**AFAMPRO**

History Line



The course of the Great War is explored in this excellent war/strategy game from Blue Byte. Based on their earlier successful game ***Battle Isle***, ***History Line*** scored an incredible 94 per cent in ***AF***43.

Description	RRP	Price	Order Code
History Line	**£34.99**	**£29.99**	**AF251**

VideoMaster



MicroDeal's new combined audio and video digitiser enables you to capture both sounds and pictures for manipulation on your A500 or A500 Plus, enabling you to make your own multimedia movies.

Description	RRP	Price	Order Code
VideoMaster	**£69.95**	**£64.95**	**AMF245**

Easy AMOS



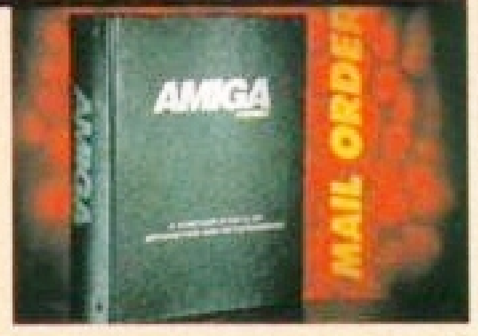
Designed for the beginner who wants to learn programming but doesn't know where to start, Easy AMOS is more than a programming language. Based on the successful AMOS, it has many helpful examples and detailed explanations to help you learn.

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Easy AMOS	**£34.99**	**£29.99**	**AF250**

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AF Amiga Accessories





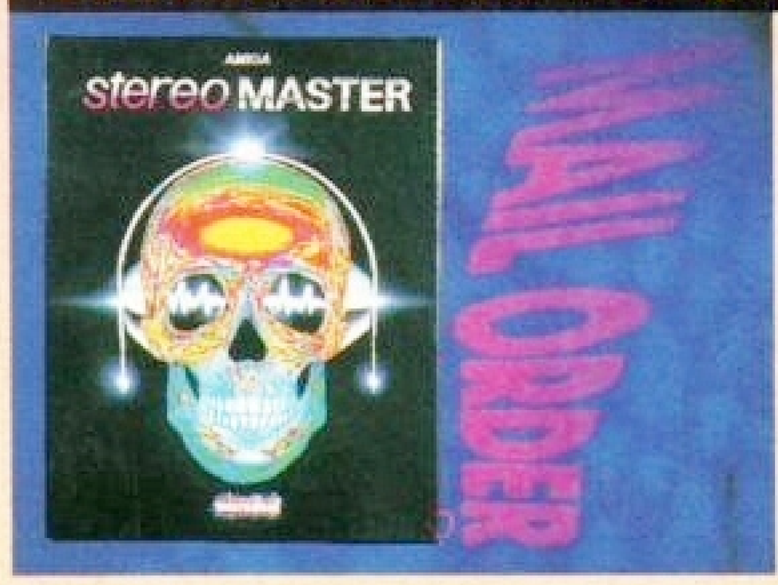
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A600 (as above)	**£29.95**	**AFCOVERS6**

StereoMaster and free Quartet software



SAVE £10

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Description	RRP	Price	Order Code
StereoMaster and Quartet	**~~£39.95~~**	**£29.99**	**AF234**

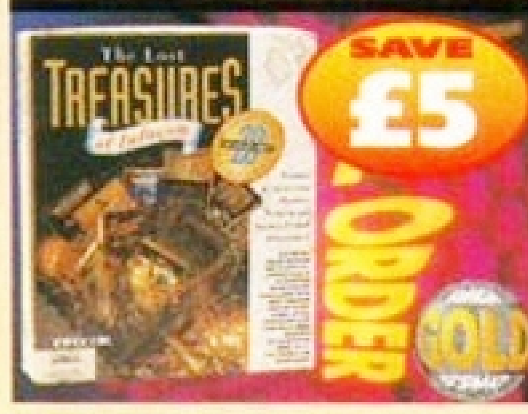
Technosound Turbo



This sampler from New Dimensions enables you to grab digitised sounds, then sequence them into compositions. It also contains a new cartridge, a manual and a set of audio leads.

Description	RRP	Price	Order Code
Technosound Turbo	**~~£35.95~~**	**£29.95**	**AF246**

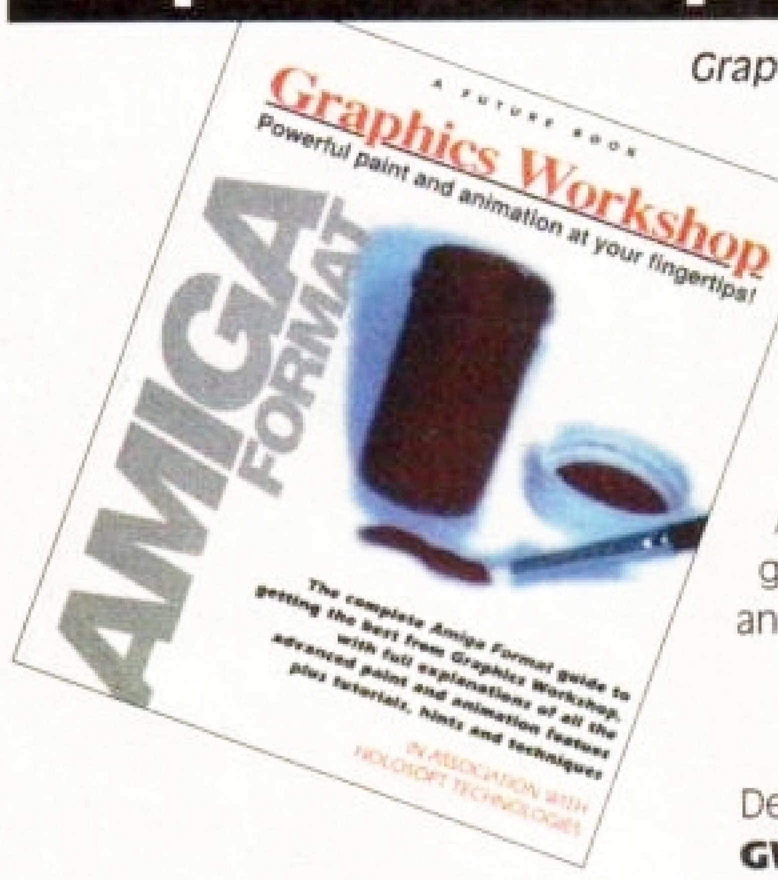
Lost Treasures of Infocom



The Lost Treasures of Infocom (reviewed, **AF**40, 90%), is a collection of 20 of the best text adventures ever. And it could be yours for the bargain price of £30.99.

Description	RRP	Price	Order Code
Lost Treasures	**~~£35.99~~**	**£30.99**	**AMF260**

Graphics Workshop Manual

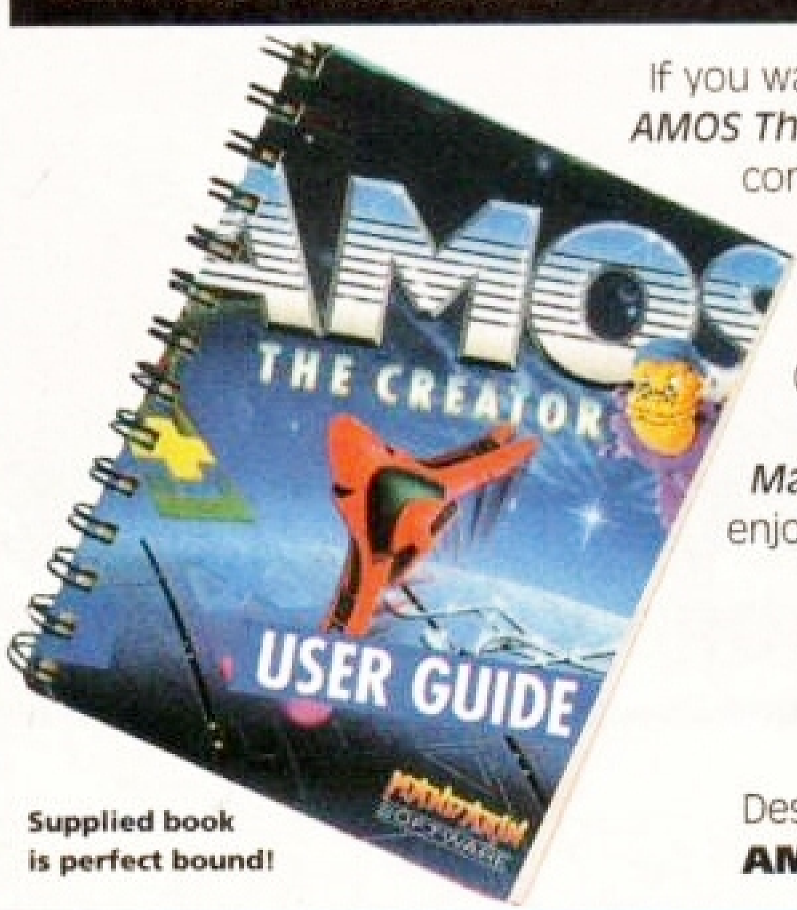


Graphics Workshop is a drawing package so special that, along with all the normal tools you would expect from a top paint program, you get some powerful extra utilities.

You're not limited to using one custom brush, you can pick up and store up to 10. It also features ANIM and Animbrush forms of animation, and a cell system which is probably the most powerful animation system on the Amiga. Why not get the most out of this top program by buying this illustrated instruction book and tutorial guide (with a special tutorial disk).

Description	Price	Order Code
GWManual	**£13.95**	**AF249A**

AMOS Manual



Supplied book is perfect bound!

If you want to get the most out of *AMOS The Creator*, this is exactly what you need. It's the complete manual, as supplied with the package, and it also includes an Extras disk that contains all the example programs and extra bits and bobs that we couldn't fit on the ***Amiga Format*** Coverdisks.

As the complete reference work, you'll find *The Manual* will make your *AMOS* career far more enjoyable and creative!

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- Broadcast (using Windows driver)
- Windows and DOS version
- Receive faxes when PC is switched off
- Use printer for printing while receiving faxes in background mode
- Use LaserJet or Layout protocol documents
- Send faxes from any Windows application

MODEM/HARDWARE FEATURES - £180+VAT - MOD 7199

- CCITT Group 3 send/receive
- Laser quality output
- Automatic retry on busy (x3)
- Memory useable - 2Mb (upgradeable to 4Mb)
- Document macros
- PCMCIA/Intel flash card firmware module available
- A4 paper - but can receive A3 pages scaled down to A4 - 300 dpi. Can send A4 pages scaled upto A3 - 300 dpi
- Out of paper receive
- 9600 baud Fax modem
- 2400 baud Data modem
- Hayes compatible - UK manufacture
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FEATURES	IBM 4029-020	FUJITSU VM600	CANON LBP-4 PLUS	STAR 8III	RICOH LP1200
Average Street Price (excl. VAT)	£929	£699	£659	£899	£699
Maximum resolution in dots per inch	300 x 300	300 x 300	300 x 300	300 x 300	400 x 400
Windows 3 Driver @ 400 dpi	-	-	-	-	YES
Print Speed	6ppm	6ppm	4ppm	8ppm	6ppm
Straight Paper Path	-	NO	(ONLY FACE UP)	YES	YES
PCL 5 Printer Command Language	-	YES	-	YES	YES
HP-GL/2 Vector Graphics included	YES	YES	-	YES	YES
Resolution Improvement/Enhancement	YES	YES	YES	YES	YES
Standard RAM	1Mb	1Mb	512K	1Mb	2Mb
Full A4/300 dpi graphics with standard RAM	-	-	-	-	YES
Warm Up Time	33 secs	25 secs	<60 secs	60 secs	45 secs
First Page of Text Output		15 secs	31 secs	18 secs	<15 secs
Document Description Language included	-	-	-	-	YES
Flash ROM	-	-	-	-	YES
Flash ROM Upgradeable Firmware	-	-	-	-	YES
PCMCIA Card Slot	-	-	-	-	YES
Scaleable Resident Fonts - in HP LJ III Emulation	0	8	0	8	8
Resident Bit-Mapped Fonts	10	14	2	14	14
AGFA Intellifont Scaleable Font Technology	-	YES	-	YES	YES
HP LaserJet III Emulation Included	-	YES	-	YES	YES
EPSON FX Emulation Included	-	YES	YES	YES	YES
IBM ProPrinter Emulation Included	-	YES	YES	YES	YES
Standard Tray Capacity	200	150	70	200	100
Protective cover on standard tray	YES	-	YES	YES	YES
Cost per copy**	1.9p	2.0p	2.1p	2.2p	1.65p
Min-Max Paper Weight in gsm	60-163	60-157	60-105	60-135	60-169
Able to print on OHP Film	YES	YES	YES	YES	YES
Able to print on 169gsm card (Manual Feed)	-	-	-	-	YES
Standby - Noise Level	38dB(A)	35dB(A)	<43dB(A)	<43dB(A)	<38dB
Printing - Noise Level	50dB(A)	46dB(A)	<53dB(A)	<53dB(A)	<48dB
PC Independent PLAIN PAPER FAX OPTION	-	-	-	-	YES

**As quoted by manufacturers - July '93

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PRODUCT CODE	PRODUCT DESCRIPTION	PRICE EXC VAT
CAB 7500	Cable for PC/ST/Amiga	£8.47
KIT 5200	Laser Starter Kit inc Cable	£12.50
LAA 5238	Universal Feeder (2nd Tray)	£85.00
LAA 5262	2Mb RAM Module	£85.00
LAA 5210	Developer/Toner Cartridge	£65.00
LAA 5225	OPC Cartridge (Drum)	£89.00
LAA 5312	A4 Paper Tray (100 Sheets)	£35.00
FAX 1200	Ricoh Fax/Modem Software/Firmware	£120.00
MOD 7199	Pace Microlin FX Fax/Data Modem	£180.00
LAA 5279	Ricoh Flash ROM Card (0.5Mb)	£49.00
LAA 5288	Ricoh Flash RAM Card (1Mb)	£199.00
LAA 5290	Ricoh Flash RAM Card (4Mb)	£599.00

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RAM UPGRADE - 2Mb to 4Mb	(LAA 5262)	**£85** + VAT
UNIVERSAL FEEDER	(LAA 5238)	**£85** + VAT
FAX OPTION Requires a modem	(FAX 1200)	**£120** + VAT
MODEM Pace Mocrolin FX for Fax Option	(MOD 7199)	**£180** + VAT

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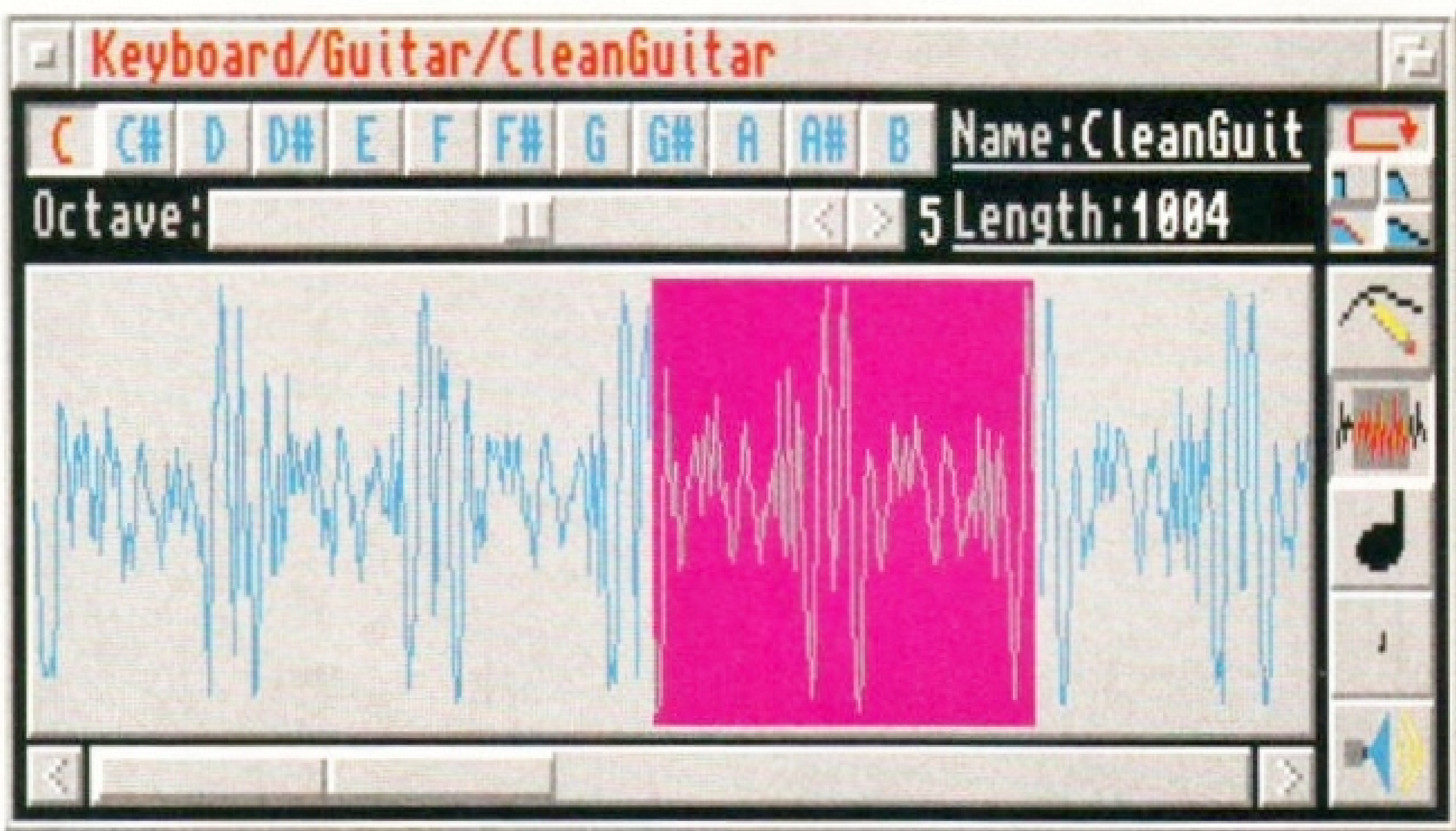
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*Work*BENCH

Whatever your problem (as long as it is Amiga-related) we are here to solve it. Scribble down your woes and send them off to us at: Workbench, Amiga Format, 30 Monmouth Street, Bath, Avon BA1 2BW.

CD FORMAT (AGAIN)

Mr N Taylor, Winchester, Hants



Although the CDTV is a bit old, it still sees active service in many a user's set-up.

I own a CDTV. Before that I had C64 and didn't own a CD player. I have added a disk drive and keyboard and one megabyte chip RAM.

I know the CDTV has been knocked heavily in all the mags on a regular basis, but for me it has see a great opportunity to expand into the world of CD-ROM, Amiga software, CD+G, and so on.

From things I have read I feel it must be somehow possible to enable to CDTV to run, for example, CD-ROMs written for the Macintosh and also Kodak photoCDs. I would be extremely grateful if you could help.

The CDTV is quite an excellent device, especially at the low prices you can now pick them up for. As an Amiga it is comparable to the 1.3 A500, so it isn't capable of running a lot of the new software. It is also a little difficult to expand, although Calculus do a range of peripherals for it. Many people use CDTV's networked to other Amigas.

The majority of CD-ROM drives conform to the ISO9660 standard, which means that devices made for the PC or the Macintosh or even the Photo CD can all read files directly from these disks. Unfortunately this doesn't mean you can run the same programs. PCs can't run Macintosh or Amiga software just because they can read the files from the CD, and so it goes for all the different CD machines. If you had an audio CD player you wouldn't expect it to run PC software.

You can however access the files from these disks, so if you had a PC CD full of graphics files you would be able to load them into Amiga programs such as *ADPro*.

ON THE WING

Mr Wade Hampton, Southampton

With regard to the letter from Adrian Bernascone (*AF* Christmas '93) in which he is having trouble installing *Wings* to his hard drive, I also had this problem. To solve it permanently goes like this.

First, work only from copies, not the originals.

1. Boot up with Workbench as per normal, then insert Wings Reel 2 Open a shell and type

```
CD DFO:
```

assuming the disk is in the internal drive.

2. You will now see the prompt displaying this: "Reel 2>"

3. Type `Ed hdinstall` and press enter. This will open up a screen containing all the script for hard drive installation. At the top, change "`reel 2: C/MakeDir Ram/T`" to `Reel 2: C/MakDir Fokkers` (or whatever you like).

4. Then delete completely (by pressing Ctrl-B) the line below which says "Reel 2: C/Assign T: RAM:T"

5. Press Esc then x then Enter (this will save your edited script back to floppy).

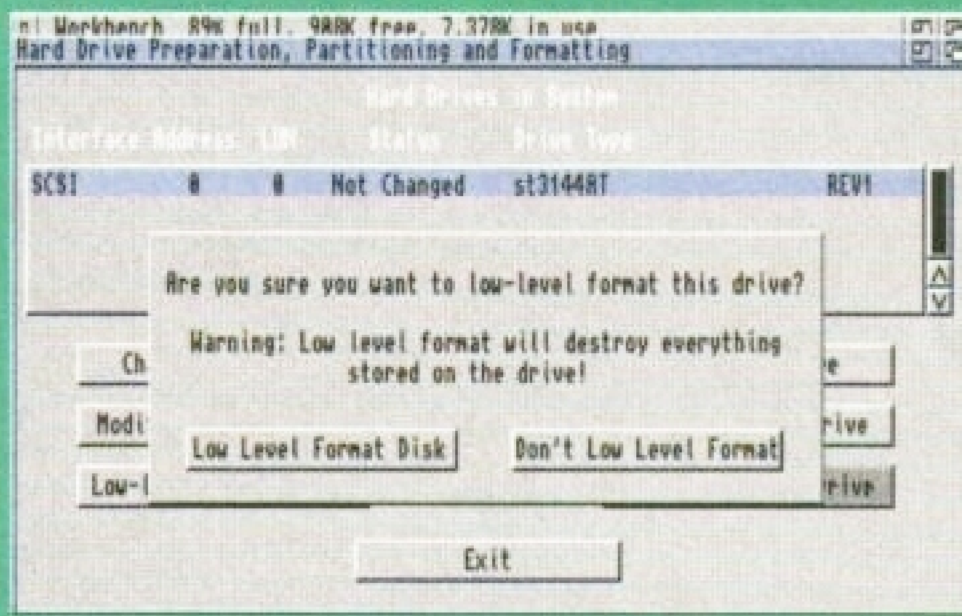
6. Exit shell back to Workbench. Click on "Reel 2" then click on the "HDInstall", icon, the program should install perfectly.

Continued overleaf ☛

HARD DISK HORROR

From Mark Cole, Basingstoke, Hants

Can you please try to sort out this hardware problem for me, as I've been trying for weeks, and I'm not getting anywhere. My A500 has a CSA-MMR 25MHz accelerator, a 4Mb memory expansion board, and many add-on peripherals.



Never use Low Level Format on an IDE drive, but it is a final resort if your SCSI has gone down.

The problem is my hard drive. It is a 500Mb SCSI unit, and has been in service for over two years. But lately, on boot-up, it has been displaying the message: "Volume DHO Read/Write Error."

I backed up nearly all of the data I could, and reformatted. Using *Quarterback Tools*, I ran a repair on the drive, but all I am getting is the message. "VERY SERIOUS ERROR, DHO HAS BAD BIT-MAPPED KEY HEADER." I can't seem to eliminate the problem whatsoever.

Your hard drive is certainly in a bad way. As it is a SCSI mechanism, it may not be beyond repair yet though. It may be necessary to perform a low level format on your drive. presumably it either came with an installation utility or you have a copy of HDToolbox. *Use this to perform a low-level format on the disk whilst crossing your fingers and hoping for the best. You will then have to reformat the disk to AmigaDOS. It is probably best to do this from within* Quarterback Tools. *Good luck.*

IF YOU HAVE A QUERY...



Nick Veitch

At *Amiga Format* we aim to answer as many questions as we possibly can every month, and hopefully to sort out all your problems. Of course there are always more questions than answers, so we have to prioritise queries according to the following factors:

- **Frequency.** If a lot of people seem to be having problems with their Supersonic KY3000 printers then we will print one letter and the definitive answer, encompassing all the most frequently posed problems.
- **Difficulty.** If the problem is actually something which only someone with some insider technical knowledge would be able to solve, it is more likely to be answered in these pages than a problem which arises simply because you haven't read the necessary documentation.
- **Impact.** Quite simply, a question which involves you not being able to use your machine or some peripheral or software at all will be given a higher priority over a difficulty which is little more than a slight inconvenience.

Unlike some magazines we won't just concentrate on the areas of expertise we are most familiar with, we will take on any problem (as long as there is an Amiga involved in it). We have even enlisted the help of Commodore's Chief Engineer for those particularly tricky questions. As you can understand, we do get a lot of questions. If you want to get yours noticed, here are a few tips:

DO

- Be concise.
- Detail as best you can the actual problem.
- Where applicable, describe the sequence of events that caused the problem.
- Give details of the equipment you are using (including which version of Workbench you are using and which model of Amiga you have).
- Make sure your question is relevant, and wouldn't be more easily solved by the dealer you bought the goods from.

DON'T

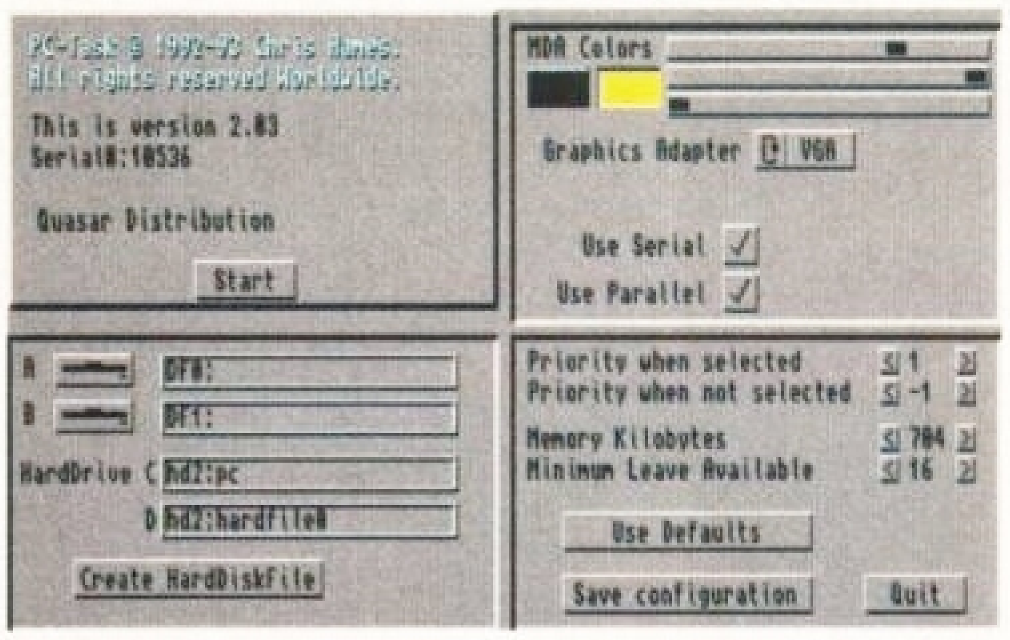
- Tell us all about your aunty Ethel for three pages and then explain your problem.
- Write in with questions like "I added a hard-drive to my machine and it doesn't work – what should I do". (Which machine? Which drive?)
- Send an SAE expecting a personal reply. The chances are extremely slim.

Please bear these points in mind and remember that we are trying our best to help you.

Thanks very much for your input. If anyone else has overcome some terrible problem with installing software or hardware or knows of any bugs in install programs, why not write in and share the experience with us.

SOFT EMULATION

Hai-Dang Nguyen Ngoc, London



Software emulators are slow, but can be useful for running small utilities.

In the PD section of *AF* I saw some PC Emulator Softwares, that is *PC Task*, costing around £40 which is a bit cheaper than the bridgeboard emulators. Are the software versions worth it? What are their limitations when used with PC programs such as *WordPerfect 5.1*? What functions can they not emulate or emulate badly? Is it worth getting if I just want to use it for basic word processing?

I own an Amiga 1200, but my course work requires me to word process with PC standard software. I don't have the dosh to buy a PC system, even if I had the dosh I still wouldn't. I would be very chuffed if you would answer these questions.

Software emulators, like *PC Task* (the commercial version of which was reviewed in issue 52) usually work fairly well with non-intensive programs such as word processors. Their major flaws are speed (it is going to be about four times slower than a hardware emulator), display compatibility (software which runs only on SVGA may not work) and memory usage (software is not able to map all Amiga memory to be used by the PC tasks).

I wouldn't bother with an emulator; you would be much better off with a word processor that can export PC compatible files. You can even get *WordPerfect 4.1* for the Amiga, which would be compatible with the *Wordperfect* you are using on the PC. You can transfer the files across easily using CrossDOS. It may be worth getting something like *PC Task* as well, if you can spare the cash, as it is particularly useful if you have a hard disk.

To the point...

Q How can I print out a directory of my disk using the shell?

A The easiest way is to just use AmigaDOS redirection to send the output directly to the printer. File redirection is very simple to use. For example, if you want a list of all the files in your libs directory you would type:

```
dir >prt: libs:
```

The ">" indicates a redirection and is followed by the device that the output is to go to. You can use this with any Amiga command (but it is not always useful to do so) and you can redirect to files as well as devices. For example:

```
list >RAM:file C:
```

will create a new file in your RAM: directory which contains a list of all your C commands.

Q I have heard there is a shortcut for deleting all the text in a requester gadget. What is it?

A Holding down the left Amiga key and pressing 'X' will delete all the text in the gadget.

Q I am having a bit of difficulty installing some software. I have set up assigns, but I think that the software is still looking for something that is stopping it from running properly. What can I do?

A Check out the in-depth explanation in the panel on page 154. If it is a file that is missing then it may be difficult to get the softyware to run properly. You should get hold of the shareware program *SnoopDos*, which will be able to tell you what files the software is looking for and where it is looking for them.

FINAL FAULTS

From: Darren F Bawden Doncaster, S Yorks

I recently purchased *Final Copy II*, to be used in conjunction with a standard unexpanded 1Mb A600, HP Deskjet 510 bubblejet printer, and Cumana external drive.

Problems occurred when attempting to print documents... The printer would randomly spit out blank pages, ignore graphics, ignore font changes, and printing documents turned out to be as fruitful as a not very fruitful thing.

Having ploughed through what would seem like the world's entire stock of printer drivers/PD Printer Driver Creation utils, the answer lay in the amount of memory available to documents once *Final Copy* has had its chunk. I have found that upon loading, documents have to be squeezed into about 170Kb of RAM. This is quite a large chunk of memory, and most documents will fit, but when printing, the A600 needs a little more memory to perform the necessary print calculations.

I have found that adopting the following strategy overcomes most print problems, please note though, that users should be working the COPIES of *Final Copy II* and not original disks. They must also ensure that they have selected the correct printer driver, or one that is compatible.

1. When in the document creation/edit screen, go to the PROJECT menu, select the PREFERENCES/START UP option. Then set the SCREEN TYPE to "USE WORKBENCH". Ensure that the default number of screen colours is set to four. Click on the SAVE button to ensure that your changes are stored on the System disk.

2. Before printing, to capture a little more memory for the machine to work with, it is possible to use the sizing gadget (in the bottom right hand corner of the screen) to effectively shrink the edit screen. It can be shrunk to about one fifth of the total screen height. After downsizing the screen, hold down the right mouse button, enter the PROJECT/PRINT menu and print the document as required. After the document has printed, simply use the sizing gadget again to restore the screen to it's original full height.

3. Another handy little tip for grabbing a bit more RAM is to use the sizing gadget (in the bottom right-hand corner of the screen) to down size the edit screen, so that Workbench is visible beneath.

NEXT BIG THING

From Christopher George, Dagenham, Essex



A genlock can be very useful for adding a touch of class to your home movies.

I am the proud owner of a A500+ with 2Mb memory and an external drive, and want to enter the world of PD music demos (Hardcore). My mate does the music and I do the graphics. I have exhausted what *DPaint 3* has to offer and am looking to buy equipment to boost my options.

1) What could a Rocgen plus offer me?
2) What could a Rockey offer me?
3) Would you advise me to buy them?
4) I wish to add more memory to my 2Mb Amiga. Is there a RAM expansion available with an accelerator built in that works with a A500+?
5) I tried to record animations off my Amiga, but when I play them back they are all fuzzy. Do I need a special connection to do this?
6) I wish to take Film/Video camera footage, and feed them into my Amiga and alter them. What equipment would I need?

If you had read the last issue of Amiga Format you will know all about genlocks and chromakeys. A genlock is a device which allows you to overlay computer graphics over live video. A chromakey unit enables live video to be placed on top of computer graphics. These devices are great for producing videos, but are of no use for creating demos that you can circulate on the PD scene. However, if you are into creating video they are excellent.

The easiest way to add more memory to an A500 is via the expansion port. There are a couple of devices, such as the SupraRAM expansion which will add 2,4 or 8 Mb this way. Supra also produce an accelerator for the expansion port. Try First Computer Centre on 0532 319444.

The fuzzy recording sounds like you are not getting the best signal from your Amiga. A video that will take RGB is rare indeed, but the modulator output from the A520 unit is not really up to being taped. Try using the composite output (on the side of the modulator), your video deck should have a phono input for composite video signals.

To generate computer graphics from video images you will need a digitiser like the Vidi24 unit reviewed last issue.

Click on the Workbench drag bar so that it is in operation, then click on the window close gadget for the FC-PROGRAM window. This will release another wedge of RAM. If you don't believe me, check out the Workbench status bar (at the top of the screen)... Just watch the Graphis Memory figure jump up!

4. One last thing. If you simply want a draft copy of your document, and not the end result, use the minimum possible print resolution. For example, for draft copies of documents, I use print resolution 3 – 150 x 150 dpi, for the final version, I use print resolution 4 – 300 x300 dpi. Why? Well, the less the resolution and therefore, the print quality of the document, the faster the printing and the less memory required – and vice-versa.

I hope these tips are of some use to someone. Had *Final Copy II's* documentation been half as good as the software itself, quite a few of my problems would have been easily solved. Sort it Softwood and learn something from HiSoft – I purchased the *Devpac 3* assembler and was pleasantly surprised to find an excellent suite of programs, faultless documentation and an excellent support service!

Once again, thanks for your solution to this problem. Here at *Amiga Format* we may have used every piece of software available, but sometimes these problems do not come to light during testing.

LEW'S CORNER

By Lew Eggebrecht



Lew Eggebrecht, Commodore's chief of Engineering.

I cannot get a clock to appear by adding the clock command to the startup sequence. The startup sequence just stops. Also, why do I get different tool type settings if I access it through Workbench? Why does the Clock work from the shell but not he CLI?

Under 2.0 and higher, you should never edit your startup-sequence unless absolutely necessary. Instead use either the WBstartup drawer, or the s:user – startup script (create it if it does not exist yet). If you wish to drag a Workbench tool such as Clock into the WBstart-up drawer, first use the Workbench Icon menu "information" menu selection to add the following tooltype to the clock icon: DONOTWAIT.

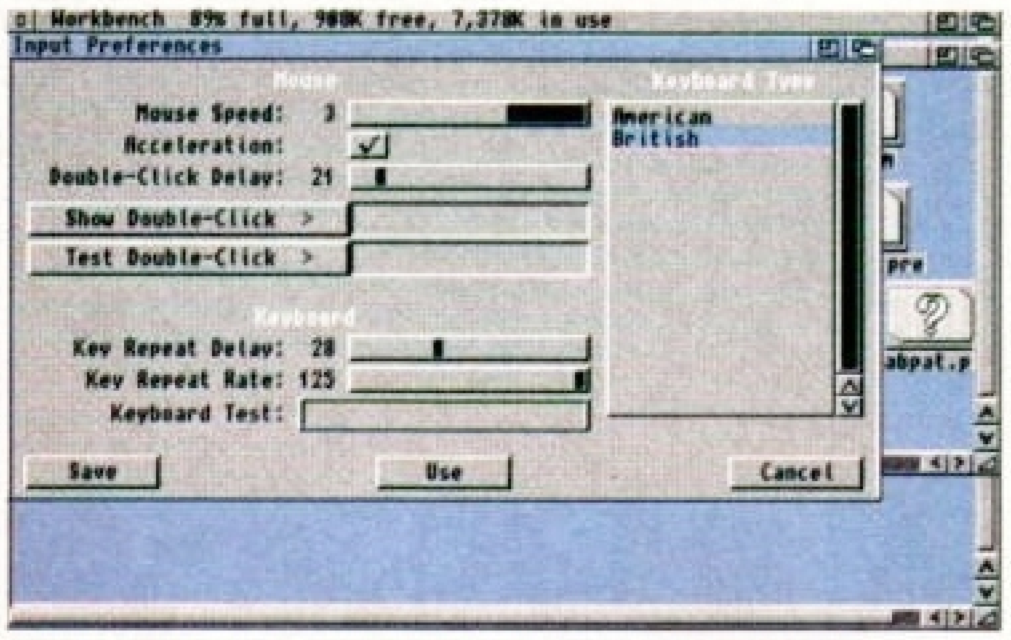
Then drag the clock into the WBstartup drawer. The DONOTWAIT tooltype will tell Workbench to start this program on reboot and not wait for it to exit. If you would rather start the clock from the s:user-startup, edit s:user-startup and enter the line: RUN>NIL: sys: utilities/Clock. If you wish to control the placement and mode of the clock when starting it from a shell or script command line, you will need to pass the appropriate command line arguments on the same line. Most commands only parse icon Tooltypes when a tool is started from Workbench. Tool types are the Workbench method for passing options. Consult your Amiga system software manual for the command line arguments of the clock command. You can also type CLOCK ?

In a command line to see the possible arguments. One example of starting the clock with optional arguments would be: Run>NIL:Sys: Utilities/Clock seconds top-40 left-40

As for why Clock will start from a shell but not from a CLI, it is likely that the old CLI command does not have access to the standard command paths set up in the startup sequence, and therefore cannot find the clock command.

KEYBOARD CAPERS

John Grant, Moray, Scotland



You should make sure that the correct keyboard driver is stored on your Workbench disk.

I bought my A1200 two months ago and have had problems with the keys. When I press shift and 2 I get a @ symbol not a " symbol as the keyboard would have me believe, when I press shift and the @ key I get a ¢ symbol, when I press shift and 3 I get a hash symbol, and I can't find a ±. I had a look at the key show program included on my extras disk and it would have me believe that the actual keyboard keys have been printed wrong and that a + symbol does not exist on the keyboard. Please help as I need to use a + symbol.

Your Amiga is working perfectly, but you haven't installed the correct keymap for use with your machine. In Workbench 3 this is done with the *Locale* and *Input* programs. *Locale* should be set so that your country is United Kingdom and your language is English.

In the *Input* program, you should set the keyboard type to British. In order for this to work you will have to have the correct keymap in your Devs:keymaps drawer (which should have been done when you first ran Workbench. If British doesn't come up as an option, you will have to copy this file across from the Storage disk to your Workbench disk. The symbol you are looking for is obtained by using Alt and Z.

USE A DRIVER

From: Anthony Robinson, Basingstoke, Hants

I recently bought a Citizen 200 colour printer to go with my A500 plus computer. When I doodle on *Deluxe Paint 3*, though, my drawings come out as a series of numbers and dots. Even if my drawing is simple, like a stick man, it comes out the same.

Also on *PenPal* my printer decides to jumble the words about and put big gaps in. Sometimes when I use *PenPal* and I enlarge the word it prints it out smaller. Please could you help me.

It is a little difficult to say, but I think your problem is that you haven't set up your printer driver properly. If you are only getting numbers you try to print out graphics then you are probably using the generic driver. This isn't capable of outputting graphics. You want to change the preferences to the correct printer driver for your Citizen printer.

If you don't have a specific one you can use the EpsonX driver, as the Citizen is Epson compatible. As I don't know which version of Workbench you are using it is difficult to tell you how to set this up correctly. In any case it is quite easy. Just copy the correct driver on to your Workbench disk into the "Devs:printers" drawer. Then run the Preferences/printer program and select the new driver.

IDE LIKE A DRIVE

Mr Soni Drew, Colchester, Essex

Here we have another of those letters asking about expanding the A1200. I am very interested, (very, very interested) in finding an Accelerator/RAM upgrade and a Hard Drive.

I know Amiga Format has written issue's on this subject, especially with the "Good Hardware Guide" but I have found even more questions which are stopping me from committing myself to spending money.

Every issue of *Amiga Format* and *Amiga Power* I buy, I thumb through to the adverts straight away, (but don't worry, that's not the only reason for buying), I always go back and start reading from the beginning, time and time again and I search them, with my fluorescent marker, picking out the hardware on my list.

I have heard from a Bulletin Board, that someone is selling new Connor 2.5-inch IDE 84Mb drives, their asking about £120 for them, which is the best so far, (the message says that they are DEC badged, what is this, something to look for?) There was another message that says Seagate's are a bit slow and that Connor drives are not recommended by Commodore, but there is also a Western Digital 2.5-inch IDE 85Mb drive going for £170. I've never come across the brand, are they any good?

I'm sorry if this that this is a very long-winded letter, I hope you can see that I need help!

Ther are three major manufacturers of hard drives – Seagate, Western Digital and Connor – all of their hard drives will work fine with the A1200. There is nothing wrong with Connor mechanisms. The only real difference between most mechanisms is their speed, and there isn't that much variation on an IDE drive anyway. Many companies badged the hard drives when they install them on a machine – DEC is just one of them.

An interesting anomally at the moment is that there is a shortage of smaller drives (80-120Mb) so they are quite difficult to obtain – sometimes it can be cheaper to install a 150Mb mechanism. Try calling Mediasource (0247 471882) or TriLogic (0274 691115) for the best deals.

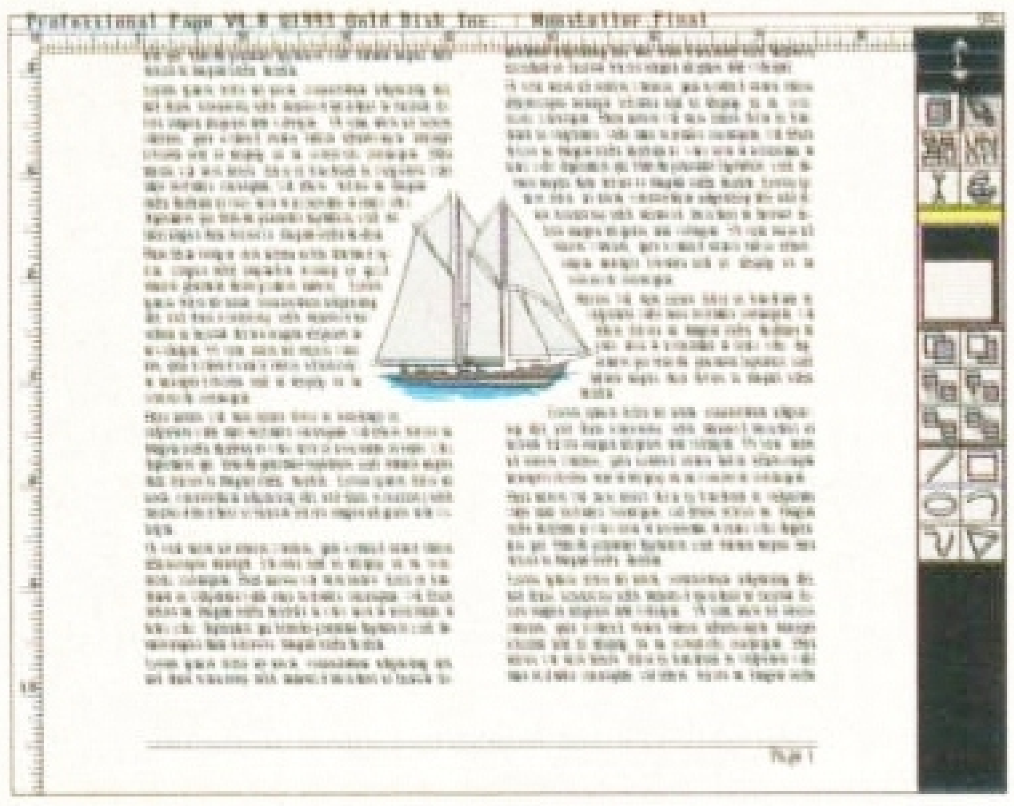
READ THE MANUAL

Andrew Gauton, Warrington, Cheshire

I have an A1200 with *Wordworth 2* and *ProPage 4.0* installed on my hard drive. I also have DFO: set to PCO: to recognise PC formatted disks. I have problems importing text from *WordWorth 2* into *ProPage 4.0*. I load *ProPage*, create a page, create a box, click on the text icon, select Preferences: Text Format and choose text filter as *WordWorth*. Then I select Project: Import Text and try to import a piece of saved text. The file loads but nothing appears on screen. I've tried selecting different Text Filters in *ProPage*, and saved the text in *WordWorth* under various formats (ASCII, normal, IFF, *WordPerfect*) but text still won't import.

At college, when importing text from *WordPerfect* into Timeworks' *Publisher 3* (DTP) on

Continued overleaf



Professional Page can be a very capable DTP system – if you read the documentation.

the PC I have to add ".doc" on to the file name when saving to get it to import. Do I need to do something like this on the Amiga?

I am thinking of buying an Amiga CD^{32}. Will there be a lead to connect this to my A1200? Calculus said that a lead will be out after Christmas. If true, to which port will it connect? I hope it won't use the trapdoor (like CD-ROM drive) as I plan to buy a RAM expansion.

It seems that your version of *ProPage* is working perfectly well. When you import text it is taken into the copy buffer. This means it doesn't appear directly on screen. You will have to click in the box where you want the text to go and press the paste key (F1), then the text will flow into the box.

I'm not sure entirely what you mean by 'a lead that will connect the CD^{32} to the A1200'. If you mean a device that will allow the A1200 to use the CD^{32} as a CD-ROM drive, it is theoretically possible, but such a device does not yet exist. Details about the Microbotics' CD^{32} expansion (which will add ports for a keyboard and floppy drive) are not yet finalised so whether it is possible to use Parnet or not is difficult to say.

SERIAL KILLER

James Pratt, Hammersmith, London

I have two Amigas (well, to be more exact I have one Amiga and the occasional loan of another) and I am trying to link them together. I know that the device name for the serial port is SER: and I have tried copying files and text through it, but so far to no avail.

How exactly do I connect up the two machines and how do I transfer data using the Shell? I am slightly worried because I thought this would be something terribly easy to do. It seems a lot easier to network other machines like Macintoshs and PC compatibles together.

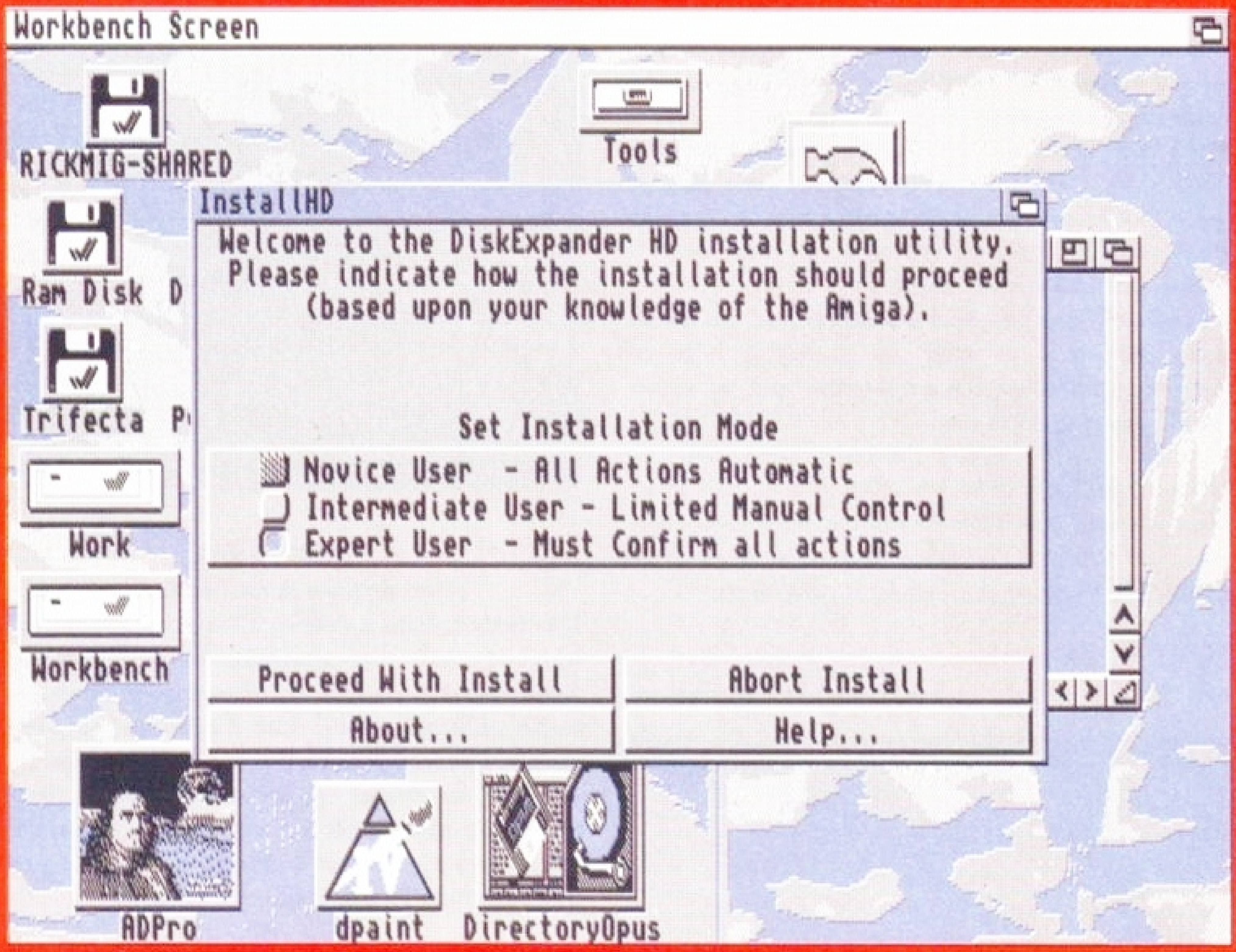
On a connected point, I am thinking about getting a CD-ROM drive for the Amiga, but I have heard that it is possible to connect a CDTV up to an Amiga and use a network to control it.

It is not advisable to use the shell to transfer data between machines, you are much better off using some comms software. You can change the Workbench serial defaults by running the Serial program in Preferences.

If you want to network two machines together it is much better to use the PD Parnet program, which can also enable you to treat the CDTV as a CD-ROM drive. Pick it up at any good PD library, but you will need to make a cable.

And that brings us to the end of yet another rivetting installment of Workbench. You know the address, get scribbling.

In depth explanation INSTALLING SOFTWARE



To make programs easy to install on your Amiga's hard drive, Commodore have created a standard utility, *Installer*.

1 Not all software comes with an install program, which is very annoying for those of us with hard drives.

2 A great deal of software which doesn't include an install program can still be installed on a hard disk. Sometimes this is as simple as copying all the files across.

3 Commodore have made a custom install program available which uses a very simple interface which just requires the user to click on the occasional button. There is even a PD adventure written for the Installer software.

4 When software looks for files on a particular disk it usually refers to it by name. This means that you can use the CLI Assign command to redirect any file access. For example, if your software is constantly looking for a disk called "Files" when all the files from that disk are actually installed on your hard disk in a drawer called "application" you could simply enter a command like this:

```
Assign Files: Dh0:Application
```

and the Amiga would then look in that drawer every time a program asked for the files disk.

5 You can assign devices as well. If your software is expecting a disk in the internal drive when actually the data is on hard disk, you can redirect the path using the command:

```
Assign DF0: Dh0:application
```

This usually works with games quite well.

6 None of the assign commands will work if the application closes Workbench. This doesn't often happen with "serious" applications, but it does with games. To be installed on a hard drive, software has to be OS legal and not shut down the operating system while it is running.

7 Some programs will also require libraries or fonts. As a rule of thumb, if the original disk you are trying to install has directories called "libs", "devs" or "fonts" you should copy the contents of these across to the Workbench default paths (for example Copy df0:libs/#? libs:).

8 It is possible to copy these system files straight over into another directory and append the paths that AmigaDOS searches on. For example, you could copy over libraries into another libs: partition and enter the command:

```
Assign libs: dh0:Newstuff/libraries add
```

This will mean that the operating system will check in the normal libs directory and the new one that you have just added.

9 It is best to keep all the libraries, devs, fonts and other system files actually in the correct Workbench drawers if you can help it. Assigns take up extra memory and if used too much actually slow your machine a bit. The only thing you should avoid is ever replacing the "S:startup-sequence" file, as this controls your Amiga as it is booting into Workbench.

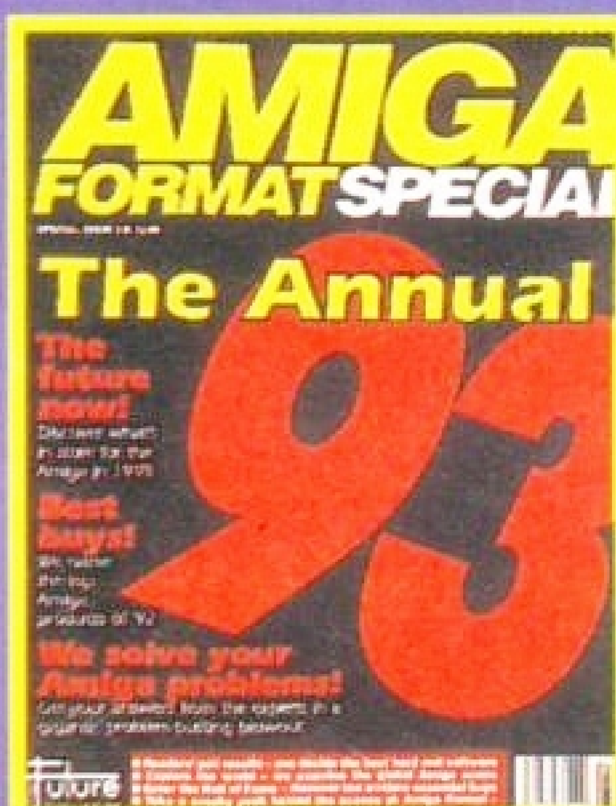
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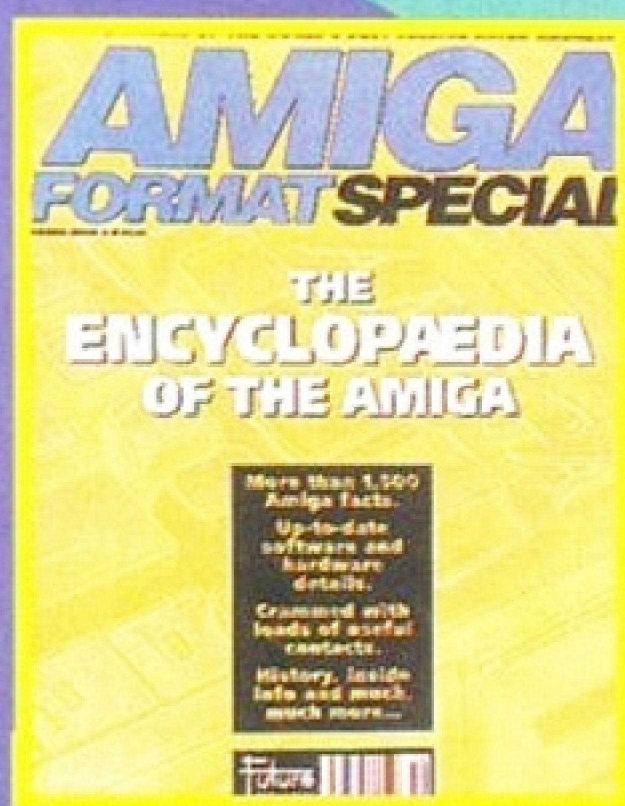
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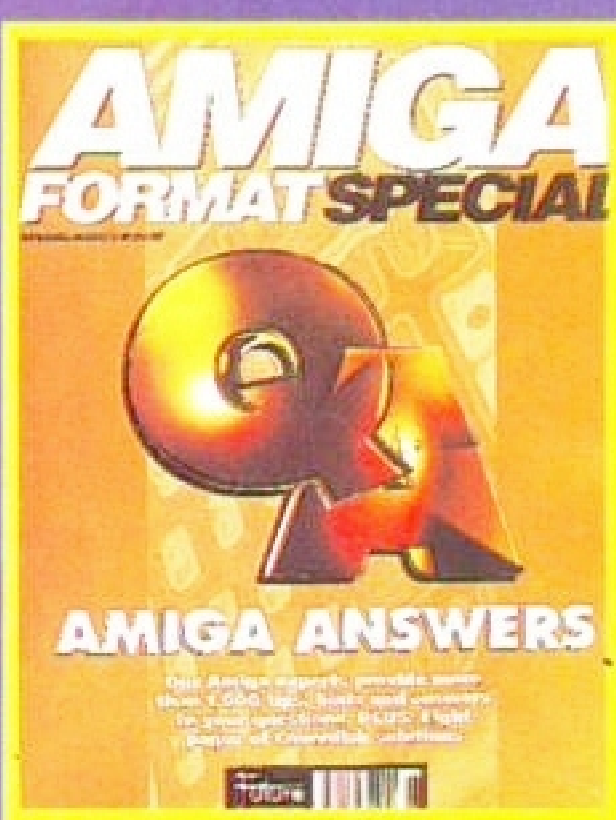
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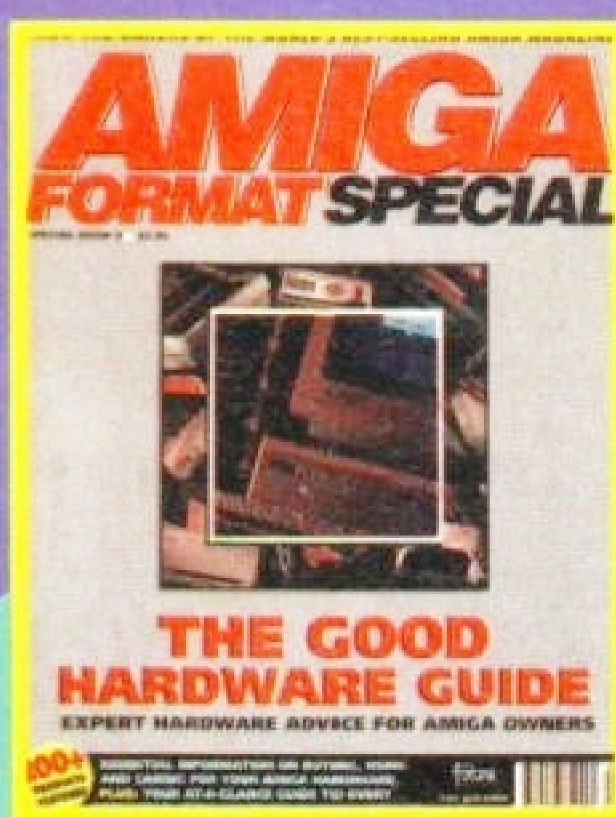
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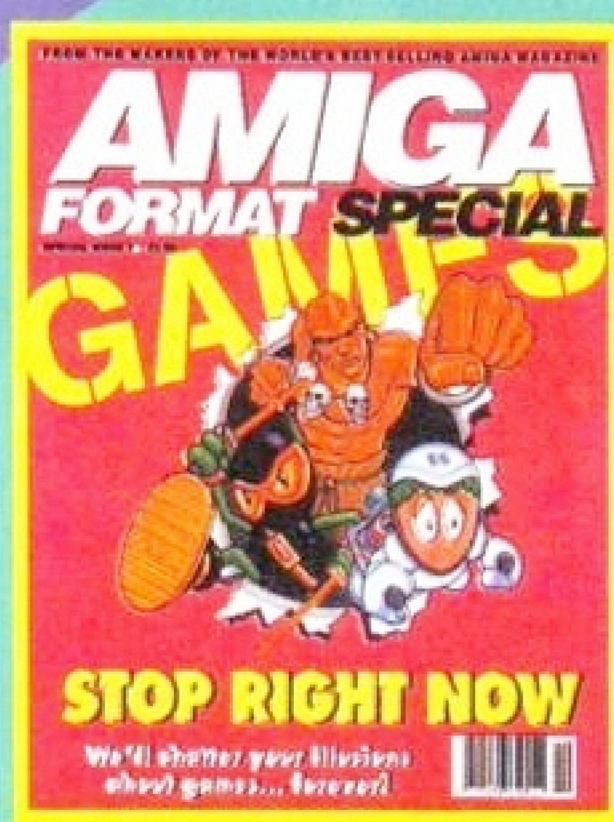
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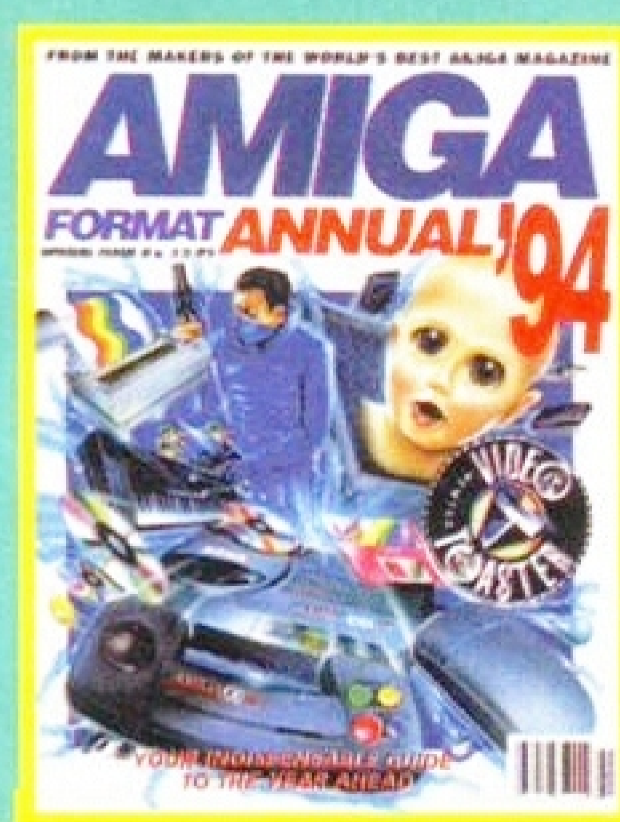
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INTRODUCTION TO WORKBENCH

Last month Pat McDonald took you step-by-step around Workbench. This month, in part two of our continuing series to help you get the most out of your Amiga, he explains how hard and floppy disks are organised, and how to use Workbench to carry out some useful disk operations.

THIS PAGE DELVES a little deeper into the wonders of Workbench. After last month, you've probably got a hideous looking Workbench, maybe an obscene mouse pointer, and that's about it. Now it's time to stop spoon feeding you, and get serious!

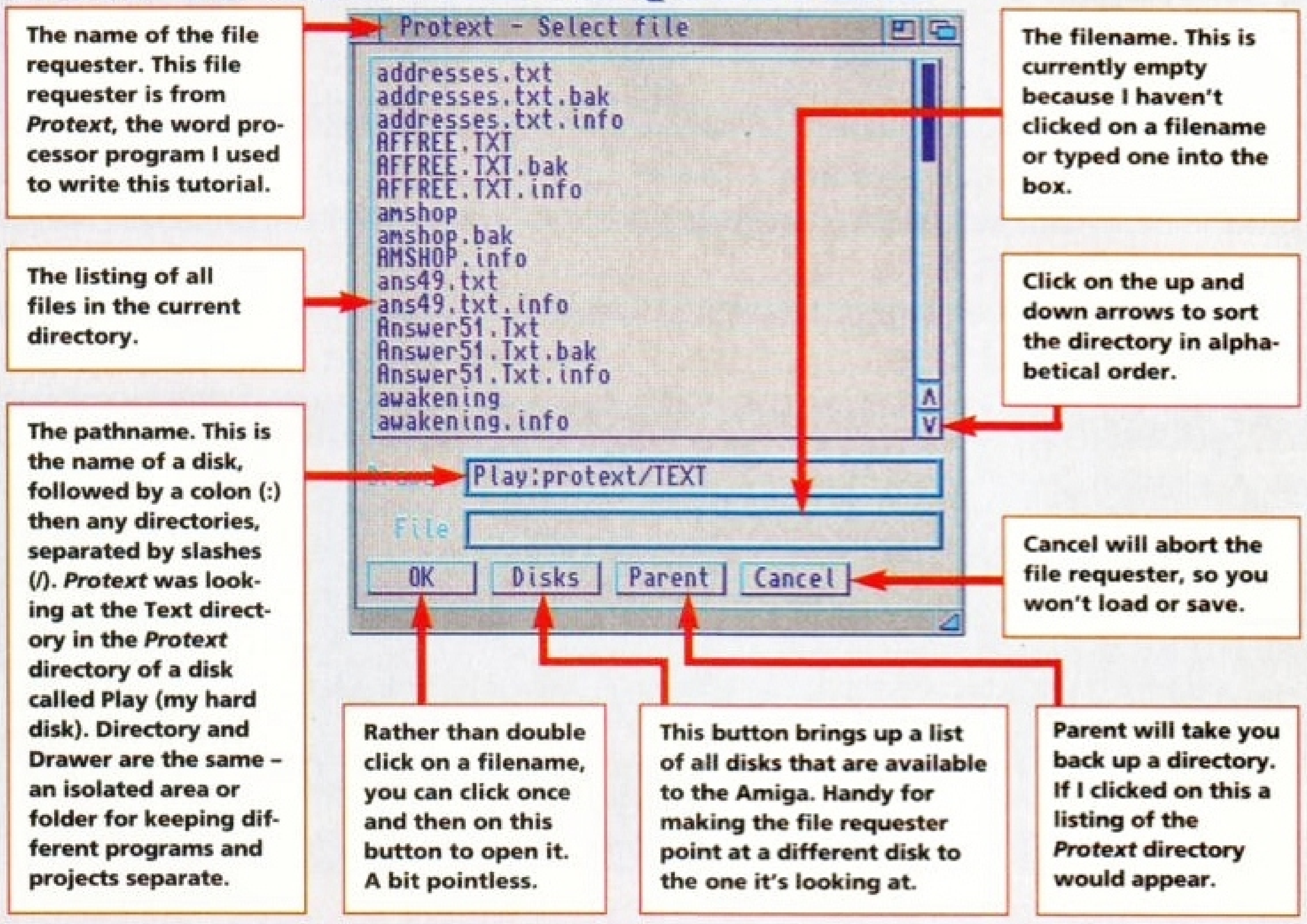
Whenever you switch off your Amiga it forgets everything it was doing. The chips inside your machine run on electricity – no juice, no go. If you want to store information permanently, you have to create it with a suitable program – for instance, a word processor if you wanted to write a letter.

Imagine you have got the word processor program up and running, you've written your letter, but your printer isn't plugged in. What you have to do is Save the letter (the information) on to a disk. Then you can turn off your Amiga, plug in your printer, turn everything on, get the word processor back up, and load the letter back in. Then you could print it out. If you just plugged in the printer without switching off, then the part of your Amiga that communicates with the printer – the Interface – would probably need replacing.

So disks are very useful things – they let you permanently record information. Permanent up to a point, mind you. Any disk can be corrupted. The only way to get around that is to have lots of copies of important files – so-called back-up disks.

At present there are three kinds of disk you can use on the A600, A1200, and A4000. These are floppy, hard and credit card disks (PCMCIA – an optional extra with the A4000). They go up in expense, and down in operating speed. PCMCIA cards are currently so expensive that they are usually just used as memory expansions (see the Prepcard utility in your manual).

HOW TO USE FILE REQUESTERS



File requesters are the parts of a program which let you select which project you want to edit, load or save. A project is a data file, such as a letter, a picture or a sound. A program is the set of computer instructions to actually let you edit data. That is why you bought an Amiga, isn't it? To play the odd game and be creative on? Well, if not, then knowing how to use a file requester is still a useful skill.

Not all file requesters are the same – some programs use one, some use another. This is the ASL file requester which is most commonly used on Workbench 2 programs. Other ones look a bit different, but they all do the same job – they request you to select a file to work on. They're dead handy at checking out what's on a disk without going back to Workbench.

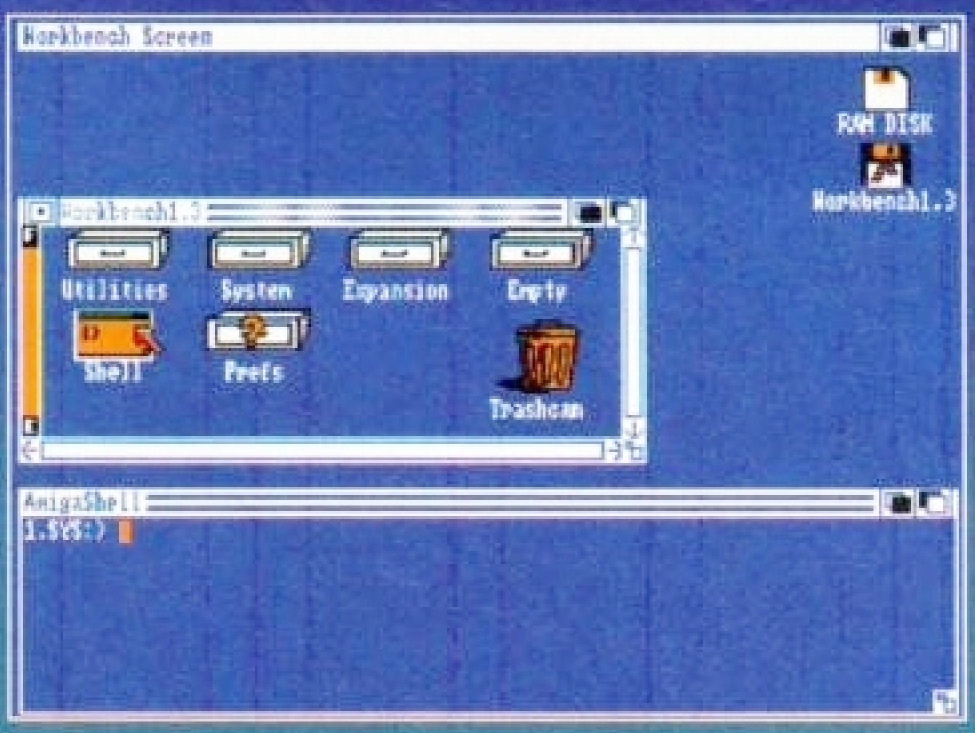
COPYING FILES USING SHELL

I know I said that we'd only cover Workbench 2 and 3 in these tutorials, but I'm going to make an exception in this case because if you have an older Amiga with Workbench 1.3 or earlier, then copying files using Workbench is very tricky.

Such versions of Workbench don't have a Show/All Files option on the window menu – they don't even have a window menu. This means that if a file doesn't have an icon (a file with the same name ending in ".info") then Workbench can't display it, so you can't click and drag it where you want it to.

So, you have to double click on the Shell and type in AmigaDOS commands to copy files from place to place. All right, you don't have to do this – there are programs such as *SID* and *Directory Opus*, which give a point-and-click control panel, but you don't get such a program with Workbench.

Before I go on, you do know what a pathname is? If not, check the panel on file requesters. Once you've got the idea of where a disk name, directory and file name point to, you're ready to proceed.

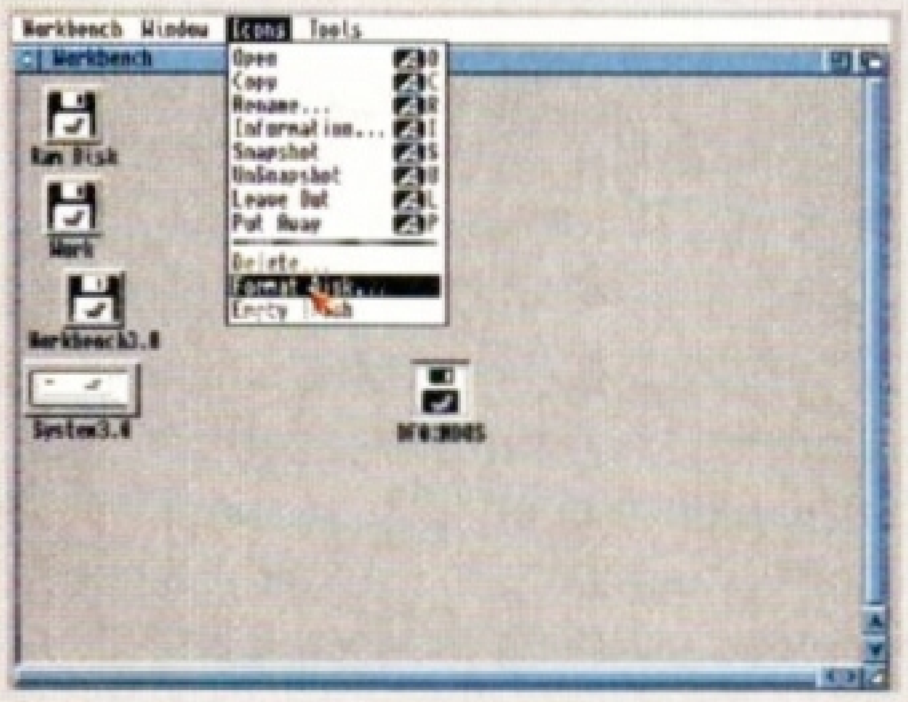


1 First of all, load Workbench and then double click on the Shell icon. If you can't see the Shell icon straight away, it's usually to be found in the System drawer. A window will now appear, containing a prompt for you to type. Whether you use upper or lower case (big and little) letters makes absolutely no difference to the Amiga – it thinks that a file called "FRED" is exactly the same as a file called "fred".

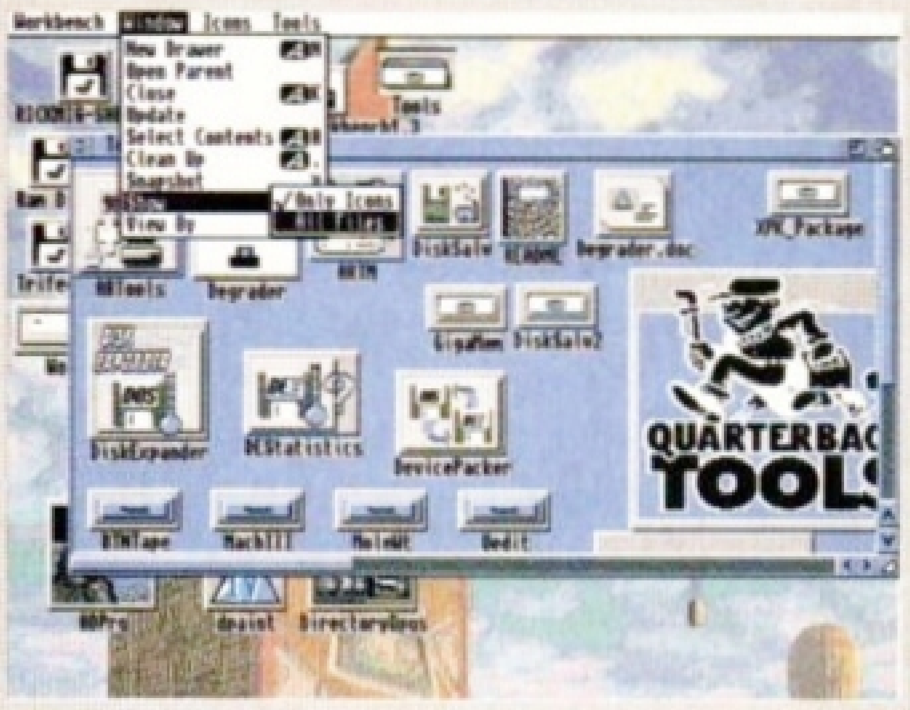


2 To copy a file, type "Copy" then a space. Then put in the word "From" then a space. AmigaDOS uses the spaces to find the gaps between commands. Put in the full existing pathname of the file you want to copy, then a space. Put the word "To" and a space. Put the full path of where you want the file(s) to go and a space. Finally, if you are copying more than one file, put the word "All" at the end. Lastly, hit the Return key.

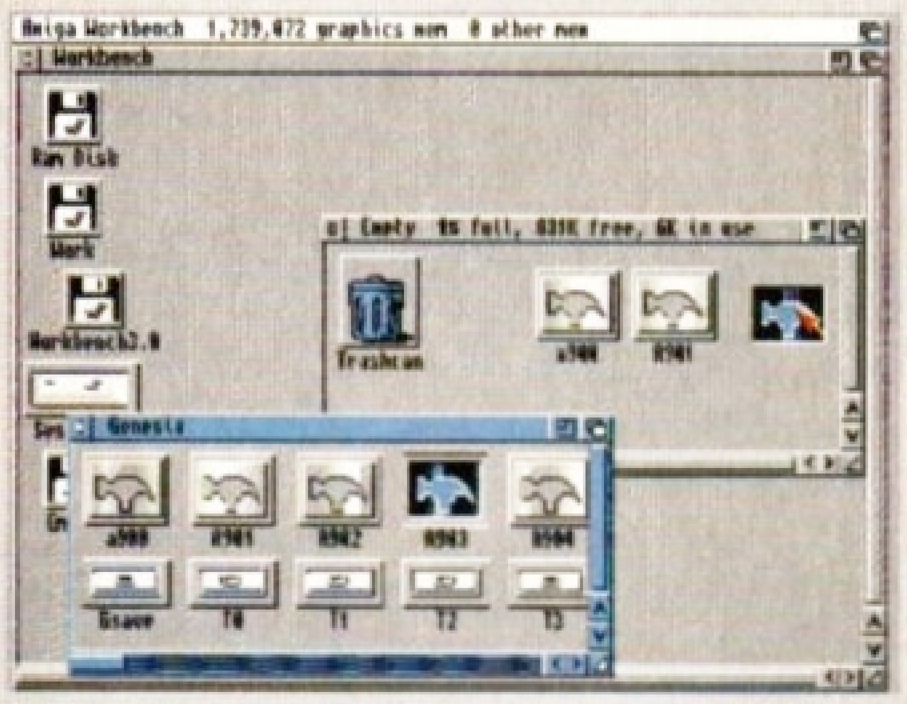
COPYING YOUR FILES USING WORKBENCH 2 OR 3



1) First of all load Workbench and then format a blank disk.



2) Then select the Show All Files option from the Window Menu.

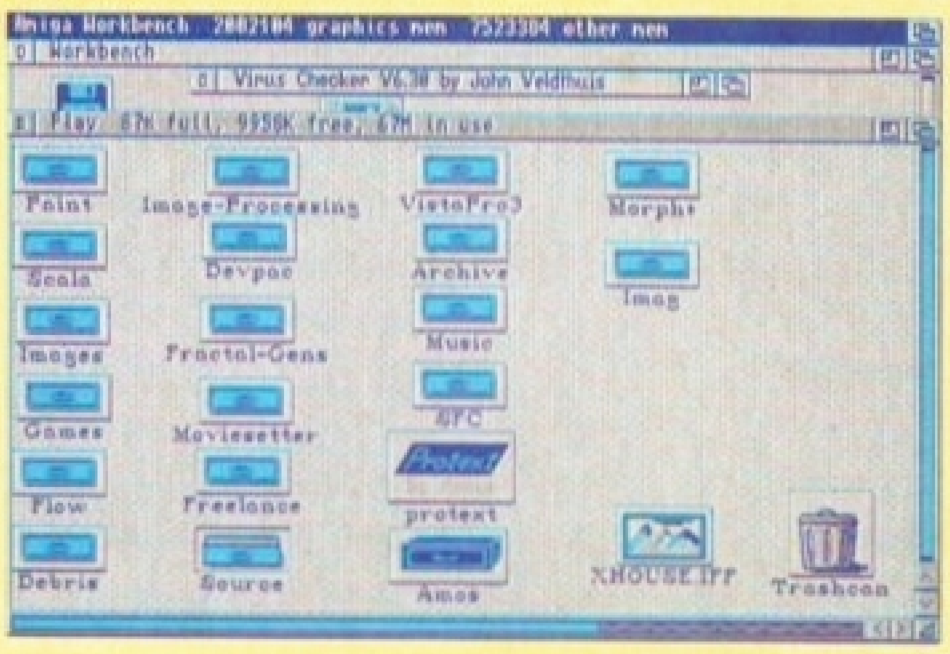


3) Now just click and drag the icons to where you want them. Easy!

HARD AND FLOPPY DISKS

All Amigas come with at least one floppy disk drive. Having two is a distinct advantage when you use Workbench, because it means you can leave the Workbench disk in one drive and swap disks in the other. As you use a Workbench operation, the Amiga reads how to do it from the Workbench disk. That's why it keeps asking for it if you take it out. The point is that you can swap disks with a floppy disk drive, and exchange information between computers. Try doing that with a Segtendo!

A hard disk can't be taken out of its casing – it's vacuum sealed. The internal parts are precision made, resulting in a near perfect working environment. Hard drives can read and write information much faster than a floppy disk drive and can store much more information, so it can store all of your Workbench disks, all of your useful programs and still have loads of space for your own creations and the odd game or two, although many arcade-style games do not install to hard drive. Hard drives are a luxury for most people, but if you get serious about your Amiga, they're well worth the money.



You can use your hard disk to store all the serious programs and games that you use regularly.

There should be a fourth type, and that is CD-ROM – computer information stored on standard music CDs. Although incredibly cheap to make, CD-ROMs have two problems. You can't record on to the CDs at home, and creating a CD-ROM program that uses the huge storage potential is proving to be very time-consuming.

Floppy and hard disks work in roughly the same way. The information is stored as a set of ons and offs on the surface of the circular disk, which can be read with a sensor. This sensor can move back and forth across the surface of the disk, but it always jumps the same amount – it moves in steps of a certain size.

If you remember that the sensor can only move in steps from the edge of the spinning disk towards the centre and back again, then you will realise that the information is stored in concentric rings or tracks, like the rings in a tree trunk. They are not like the grooves on a vinyl music record, which spiral in towards the centre. The head moves to the right track, the disk spins, and the information gets written or read.

The following tutorial doesn't cover most games on floppy disks. Such programs don't work with Workbench – Workbench can't understand games disks. There are some exceptions to this, but if you were hoping to use Workbench to get infinite lives on *Cannon Fodder*, forget it.

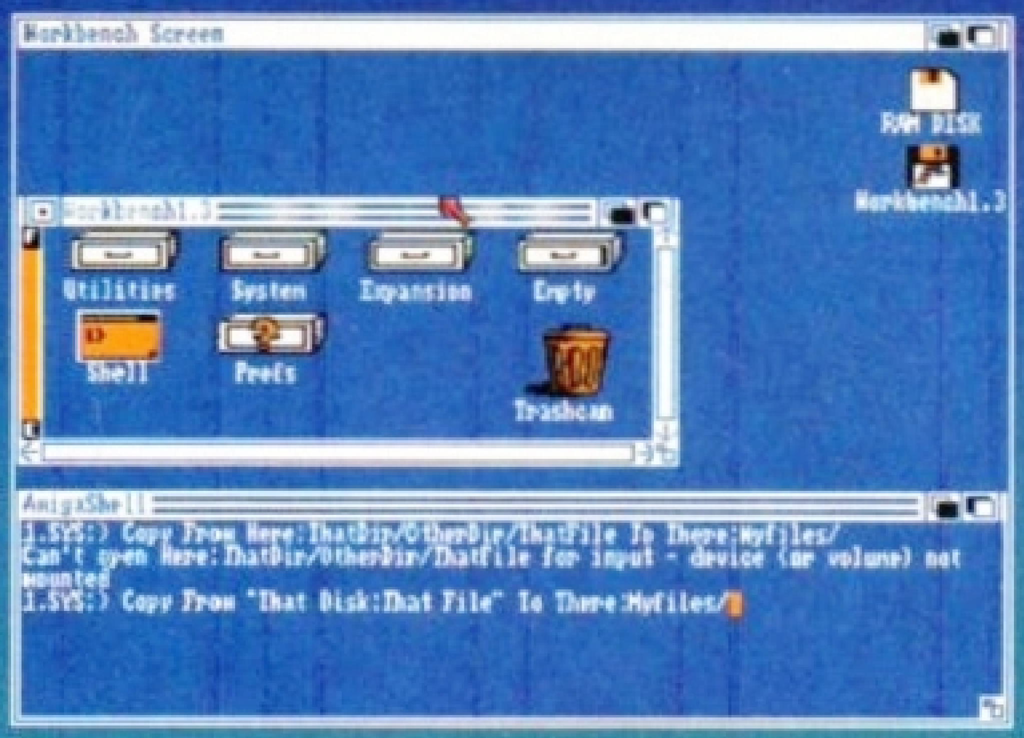
The tracks of a disk are split into three areas – the bootblock, the directory, and the actual storage areas where the information goes. Each individual block of information is called a file.

The bootblock is a special track that says what filing system the disk uses and whether or not the disk can Boot. Such a disk can be inserted into an Amiga and will automatically start working without needing Workbench.

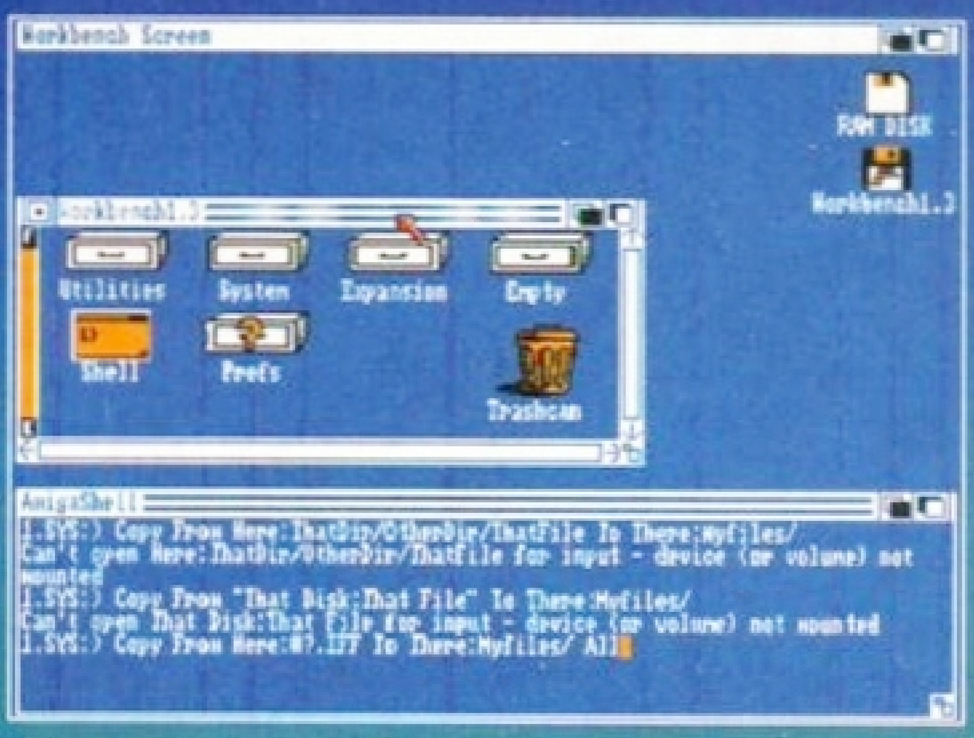
The directory area holds a map showing where all the information is on a disk. Although you would expect the Amiga to neatly put down files, instead it tends to throw them all over the disk. A file is an individual list of information – it could be a letter, a picture, or a program to produce some information, or it could be an icon – remember those from last month?

What determines how the directory ties up with where the files are is called the Filing System. There are three different types with Workbench 3; the Old Filing System (OFS); the Fast File System (FFS); and the Fast File System with Directory Caching (FFS-DC). The different systems produce faster loading and saving times but FFS-DC disks won't work on Workbench 2 or earlier systems, and getting an FFS disk to work with Workbench 1.3 is a nightmare task for beginners.

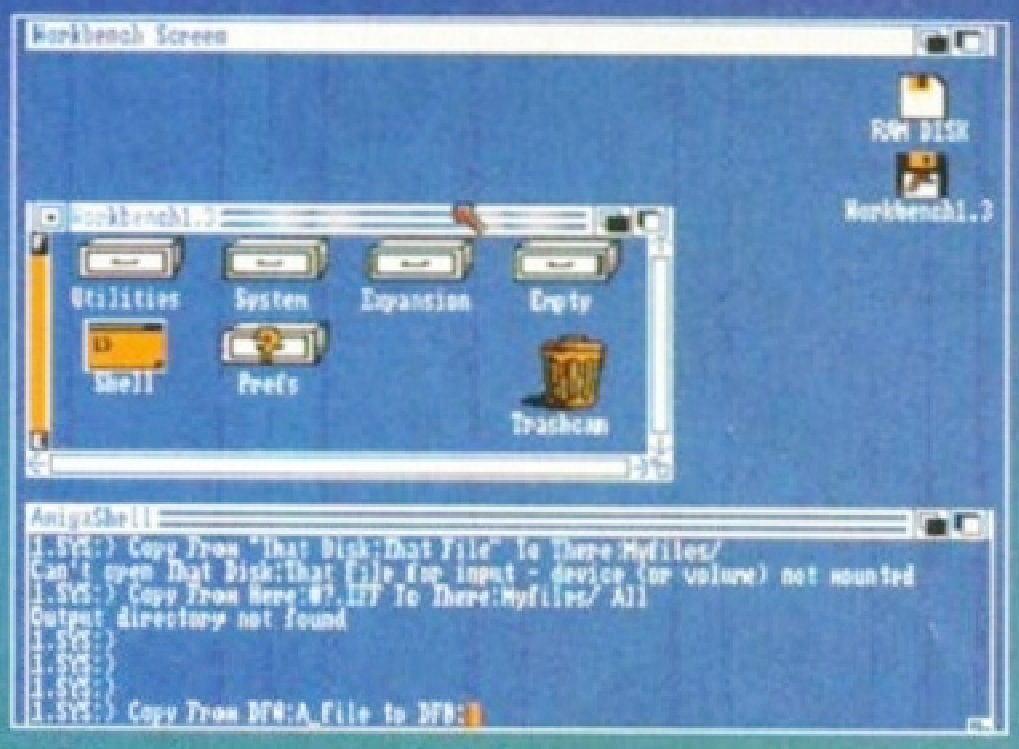
Finally, before a new disk can be used to store information, it must be formatted to the relevant system. This is especially important if you want to exchange disks with people who own older Amigas than you. Formatting a disk is a straightforward task – refer to your manual to see how to do it.



3 There are two main problems with using the Shell to copy files. The first is that if you are not a good typist, it can be a time-consuming business correcting your spelling mistakes (hit the up arrow to edit errors). The second problem with using the Shell is that it can't cope very well with file names which contain spaces. What you have to do is put speech marks (") at the beginning and at the end of the pathname.



4 Copying more than one file at a time is possible with the Shell, but involves using wild cards. A wild card is part of a file name and although wild cards are a common computer operation, the Amiga's are a bit strange in that you use a hash and question mark (#?) to denote part of a filename. For instance, the above example will copy all the files ending in ".iff" from one directory to another.



5 The above example is how NOT to copy files. The name of a disk has been replaced with "DF0:", which refers to the disk which is currently in the Amiga's drive. However, the Amiga needs the Workbench disk to get the Copy command – which means the current disk will be the Workbench disk. Therefore you would copy everything to the Workbench disk. To avoid doing this always use disk names if you only have one disk drive.

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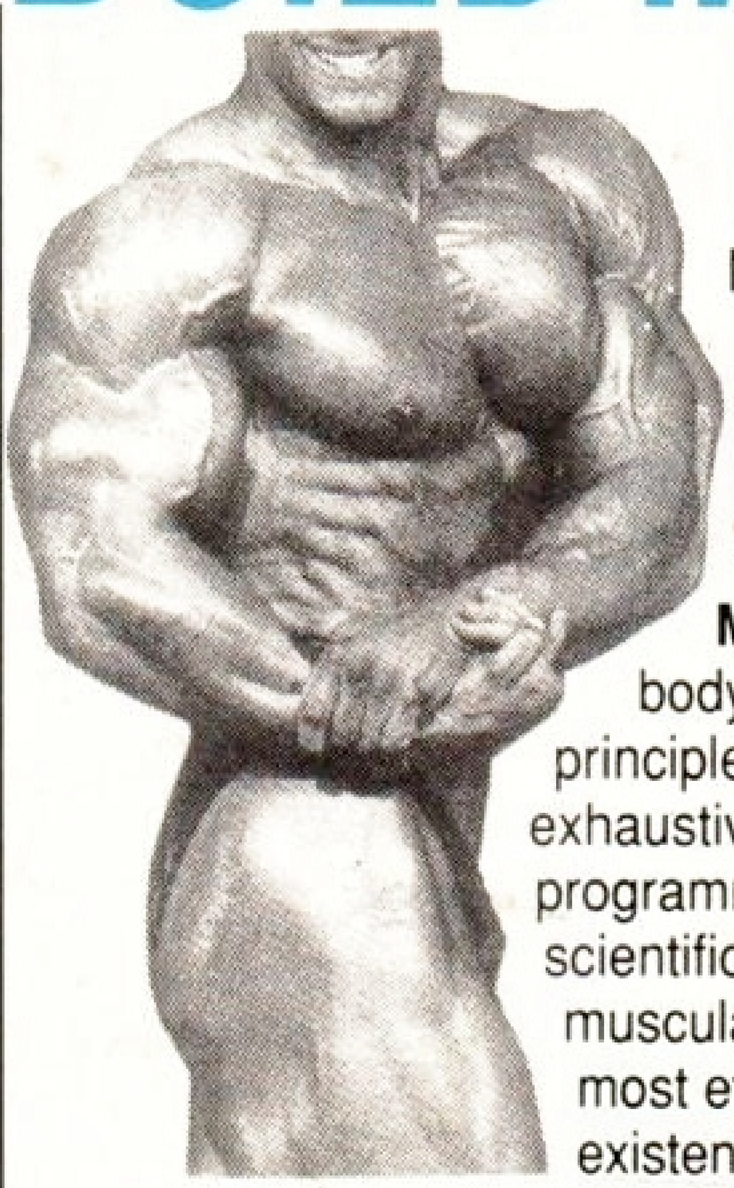
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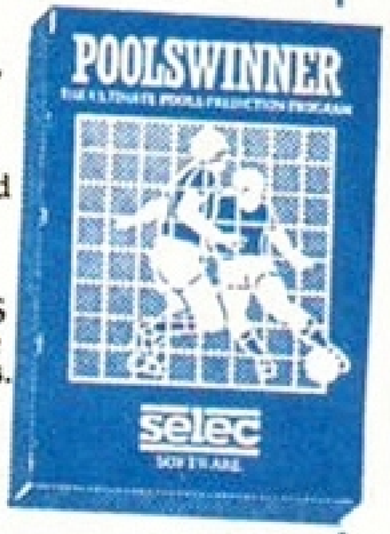
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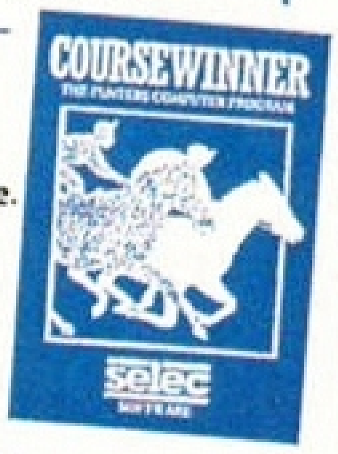
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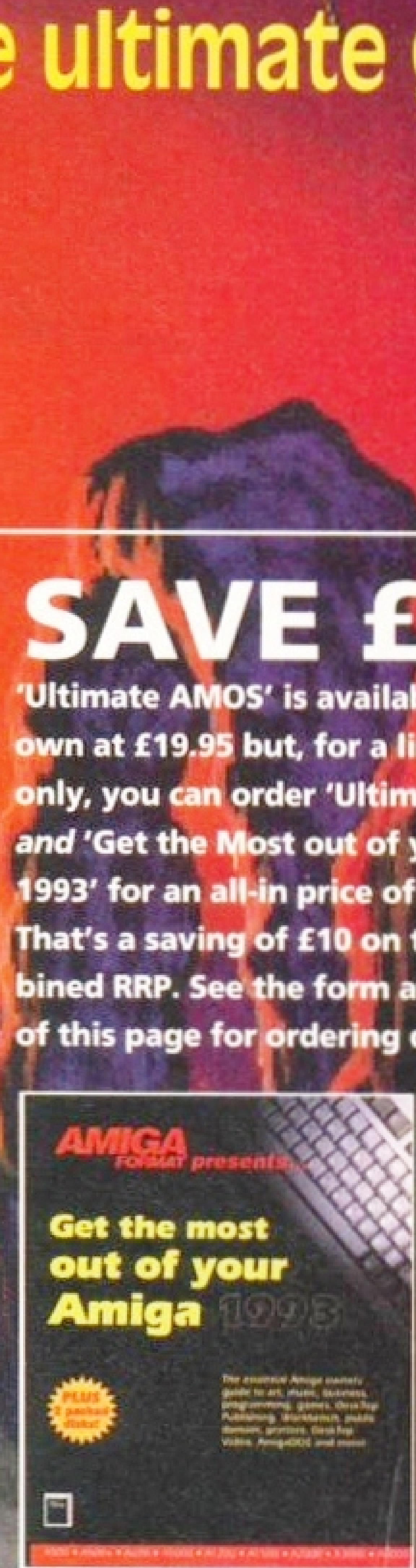
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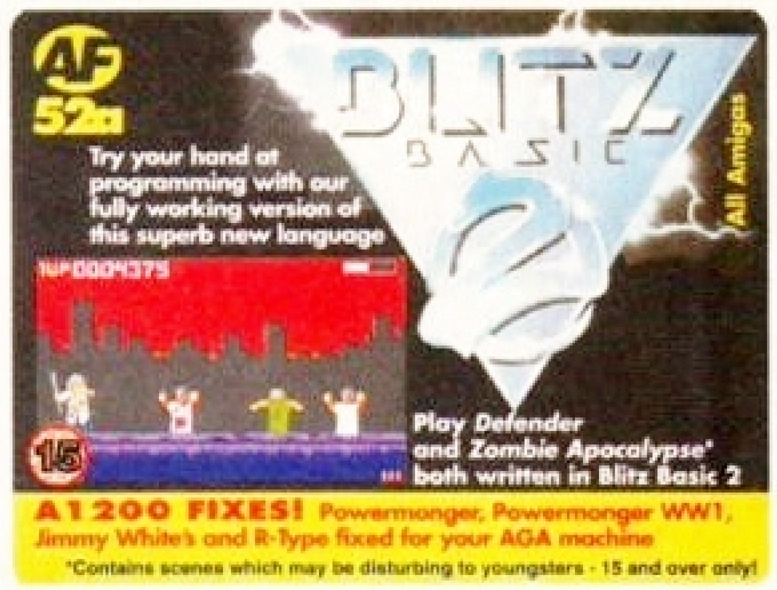
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BLITZ BASIC



Part 5

Last month Simon Armstrong gave you some useful Blitz commands and showed you how to use them. This month the Blitz tutorials continue with how to get the most out of the powerful Slices and Blitting commands.

WELCOME

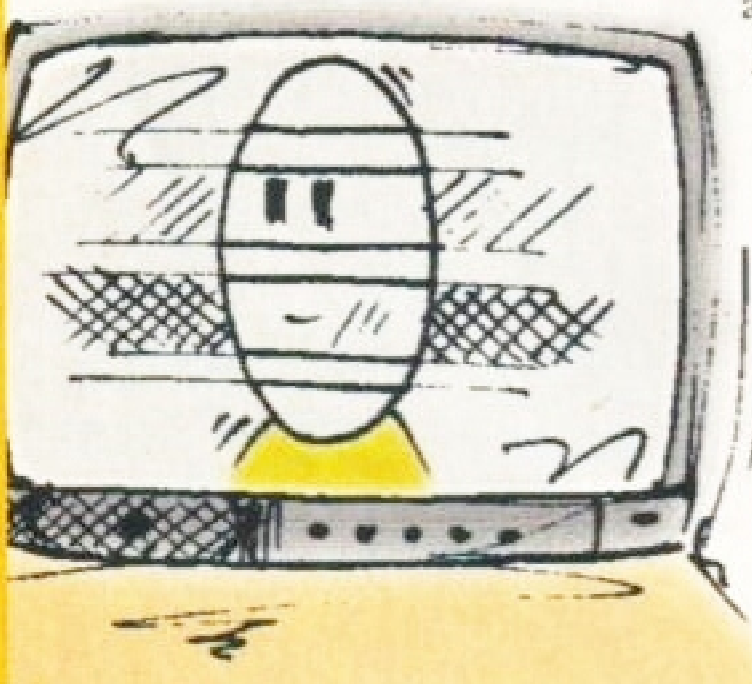
If you got hold of the November issue of *Amiga Format* then you will be the proud owner of a functional version of *Blitz Basic 2*. But that won't do you much good if you don't know how to use it. In this, the fifth of our tutorial series, we will be looking at some of the more complicated commands that may proove useful in your own programs.

If you missed out on our *Blitz* Coverdisk, there is still time to order a back issue – check out page 144 now.

SLICES

Slices are *Blitz 2* objects which are the heart of *Blitz* mode's powerful graphics system. Through the use of Slices, many weird and wonderful graphical effects can be achieved, effects not normally possible in Amiga mode. This includes such things as dual playfield displays, smooth scrolling, double buffering and more.

Blitz mode's main feature is its flexible control over the Amiga's display. This control is achieved through the use of Slices. A Slice may be thought of as a description of the appearance of a rectangular area of the Amiga's display.



This description includes Display Mode, Colour Palette, Sprite and Bitplane information. More than one Slice may be set up at a time, allowing different areas of the display to take on different properties.

There are some limits placed upon how multiple Slices may be arranged:

* Slices must not overlap in any way.
* Slices must not be positioned horizontally beside each other. This means that multiple Slices have to be positioned vertically on top of each other.
* When you specify an area for a Slice, you only have control over the Slice's vertical position, and its width and height. The horizontal starting position will automatically be centred based on the Slice's width.
* Slices normally require a gap of at least two horizontal lines between the bottom of one slice and the top of another Slice, although there are some situations in which this is not absolutely necessary.Here is a simple example of setting up a basic Slice–driven *Blitz* mode display:

```
BLITZ                         ;go into Blitz mode!
Slice 0,44,3                  ;set up slice 0
MouseWait
```

We won't delve too deeply into exactly how the Slice command works just right now, but this example will set up a lo-res eight–colour Slice, 320 pixels across by either 200 or 256 pixels down, depending on whether you are using an NTSC or a PAL machine.

If you type in and compile this example, you will notice that the display contains some fairly random graphics. This is because Slices simply control how the display appears – they don't control what is actually to appear. To use Slices to display graphics, a Bitmap and some form of the Show command is required:

```
                    ; slice showing a bitmap program example
BLITZ                         ;Go into Blitz mode!
BitMap 0,320,DispHeight,3     ;set up an 8 colour bitmap
Cls 2                         ;fill bitmap with colour 2
Slice 0,44,3                  ;set up a slice
Show 0                        ;show bitmap 0 in the slice
MouseWait
```

Once the bitmap is initialised and Shown in this way, any Bitmap–related commands may be used to render graphics. Here is an example of the Circlef command at work in a Slice:

```
; a functional slice program example
BLITZ                         ;go into Blitz mode
BitMap 0,320,DispHeight,3     ;set up an 8 colour bitmap
Slice 0,44,3                  ;set up a slice
Show 0
For k=1 To 100                ;draw 100 circles.
Circlef Rnd(320),Rnd(DispHeight),Rnd(10)+5,Rnd(7)+1
Next
MouseWait
```

These examples are all very simple in nature, but illustrate the minimum number of steps involved in putting single Slices to work.

The form of the Slice command used in the above examples is a quick form of the standard Slice command. Using Slice this way limits you to having just one Slice active on the display at once. If you want multiple Slices, you must use the more complex Slice command.

Here's a quick example of multiple Slices:

```
; multi slice program example
BLITZ                         ;Blitz mode! Yeah!
BitMap 0,320,100,3            ;make a bitmap
Cls 2                         ;fill it with colour 2
BitMapOutput 0                ;we're going to print to it...
Print "Hello - Slice Magic!"  ;like so...
Slice 0,44,160,100,$fff8,3,8,32,320,320 ;whew!
RGB 1,15,15,15                ;this affects slice 0's palette
RGB 2,8,0,15                  ;so does this
Show 0                        ;show the bitmap
Slice 1,146,320,100,$fff9,3,8,32,320,320  ;more whew!
RGB 1,15,15,0                 ;this affects slice 1's palette
RGB 2,0,8,15                  ;ditto
Show 0                        ;show the bitmap (same one!)
MouseWait
```

Note that the text Hello – Slice Magic! appears at two different places on the display, even though it was only printed once! This is because both Slices are Showing the same Bitmap, and it is on this Bitmap that the text is rendered. Also note that the top Slice is in lo-res mode, whereas the bottom Slice is in hi-res mode. Finally, note that the positioning of the Slices follows the rules outlined above. The Slices are stacked vertically, and there is a two–line gap between them.

One final important word about Slices – Slice objects can not be individually Freed. This means once a Slice is created - it's there for good. The only way to free up Slices is to free the lot of them at once using the FreeSlices command.

Statement: **Slice**
Syntax:**Slice** Slice#,Y,Flags
or:
Slice Slice#,Y,Width,Height, **(continued on next line)**
Flags,BitPlanes,Sprites,Colours,Width1,Width2
Modes: Amiga/Blitz

The Slice command is used to create a *Blitz 2* Slice object. Slices are primarily of use in *Blitz* mode, to allow you to create highly customised displays.

In both forms of the Slice command, the Y parameter specifies the downwards pixel position of the top of the Slice. A Y value of 44 will position Slices at about the top of the display.

In the first form of the Slice command, Flags refers to the number of Bitplanes in any Bitmaps (the Bitmap's depth) to be shown in the Slice. This form of the Slice command will normally create a lo-res slice.

However, this may be changed to a hi-res Slice by adding eight to the Flags parameter. For instance, a Flags value of four will set up a lo-res, 4–Bitplane (16–colour) Slice, whereas a Flags value of 10 will set up a hi-res, 2-bitplane (4–colour) slice.

The width of a Slice set up in this way will be 320 pixels for a lo-res Slice, or 640 pixels for a hi-res Slice. The height of a Slice set up using this syntax will be 200 pixels on an NTSC Amiga, or 256 pixels on a PAL Amiga.

The second form of the Slice command is far more versatile, albeit a little more complex. Width and Height allow you to use specific values for the Slice's dimensions. These parameters are specified in pixel amounts. BitPlanes refers to the depth of any Bitmaps you will be showing in this slice.

Sprites refers to how many Sprite channels should be available in this Slice. Each Slice may have up to eight Sprite channels, allowing Sprites to be multiplexed.

This is one way to overcome the Amiga's eight

Sprite limit. It is recommended that the topmost Slice be created with all eight Sprite channels, because this will prevent Sprite flicker caused by unused Sprites.

Colours refers to how many Colour Palette entries should be available for this Slice, and it should not be greater than 32.

Width1 and Width2 specify the width, in pixels, of any Bitmaps to be shown in this Slice. If a Slice is set up to be a dual playfield Slice, then Width1 refers to the width of the foreground Bitmap, and Width2 refers to the width of the background Bitmap.

However, if a Slice is NOT set up to be a dual playfield Slice, it is important that both the Width1 and Width2 should be set to the same values. These parameters will enable you to show Bitmaps which are wider than the Slice itself, introducing the ability to smooth–scroll through large Bitmaps.

The Flags parameter explanation has been left to last because it is the most complex of the parameters. Flags gives you control over many aspects of the Slice's appearance, and just what effect the Slice has. Here are some example settings for Flags:

Flags	Effect	Max BitPlanes
$fff8	A standard lo-res slice	6
$fff9	A standard hi-res slice	4
$fffa	A lo-res, dual-playfield slice	6
$fffb	A hi-res, dual-playfiled slice	4
$fffc	A HAM slice	6

The BitPlanes parameter may also be modified to specify odd only or even only Bitplanes. To specify creation of foreground Bitplanes only, simply set Bit 15 of the BitPlanes parameter. To specify creation of background Bitplanes only, set Bit 14 of the BitPlanes parameter.

Statement: **Use** Slice
Syntax: **Use** Slice Slice#
Modes: Amiga/Blitz
Use Slice is used to set the specified Slice object as the currently used Slice. This is required for commands such as Show, ShowF, ShowB and Blitz mode RGB.

Statement: **FreeSlices**
Syntax: **FreeSlices**
Modes: Amiga/Blitz
FreeSlices is used to completely free all Slices currently in use. Because there is no capability to Free individual Slices, this is the only means by which Slices may be deleted.

Statement: **Show**
Syntax: **Show** Bitmap#[,X,Y]
Modes: Amiga/Blitz
Show is used to display a Bitmap in the currently used Slice. This Slice should not be a dual playfield type of Slice. Optional X and Y parameters may be used to position the Bitmap at a point other than its top left. This is normally only of use in cases where a Bitmap larger than the Slice width and/or height has been set up.

Statement: **ShowF**
Syntax: **ShowF** BitMap#[,X,Y[,ShowB X]]
Modes: Amiga/Blitz
ShowF is used to display a Bitmap in the foreground of the currently used Slice. The Slice must have been created with the appropriate Flags parameter to support dual-playfield display.

Optional X and Y parameters may be used to show the Bitmap at a point other than its top left. The optional ShowB x parameter is only of use in special situations where a dual playfield Slice has been created to display ONLY a foreground Bitmap. In this case, the X offset of the background Bitmap should be specified in the ShowB x parameter.

Statement: **ShowB**
Syntax: **ShowB** BitMap#[,X,Y[,ShowF X]]
Modes: Amiga/Blitz
ShowB is used to display a Bitmap in the background of the currently used Slice. Optional X and Y parameters may be used to show the Bitmap at a point other than its top left. Omitting the X and Y parameters is identical to supplying X and Y values of 0 (zero). The optional ShowF x parameter is only of use in special situations where a dual playfield Slice has been created to display ONLY a background Bitmap. In this case, the X offset of the foreground Bitmap should be specified in the ShowF x parameter.

Statement: **ColSplit**
Syntax: **ColSplit** Colour Register,Red,Green,Blue,Y
Modes: Amiga/Blitz
ColSplit allows you to change any of the Palette Colour registers at a position relative to the top of the currently used slice. This allows you to re-use Colour Registers at different positions down the screen to display different colours. Y specifies a vertical offset from the top of the currently used Slice.

Statement: **CustomCop**
Syntax: **CustomCop** Copin$,Y
Modes: Amiga/Blitz
CustomCop enables programmers to introduce their own copper instructions at a specified position down the display. Copins$ refers to a string of characters equivalent to a series of copper instructions. Y refers to a position down the display.

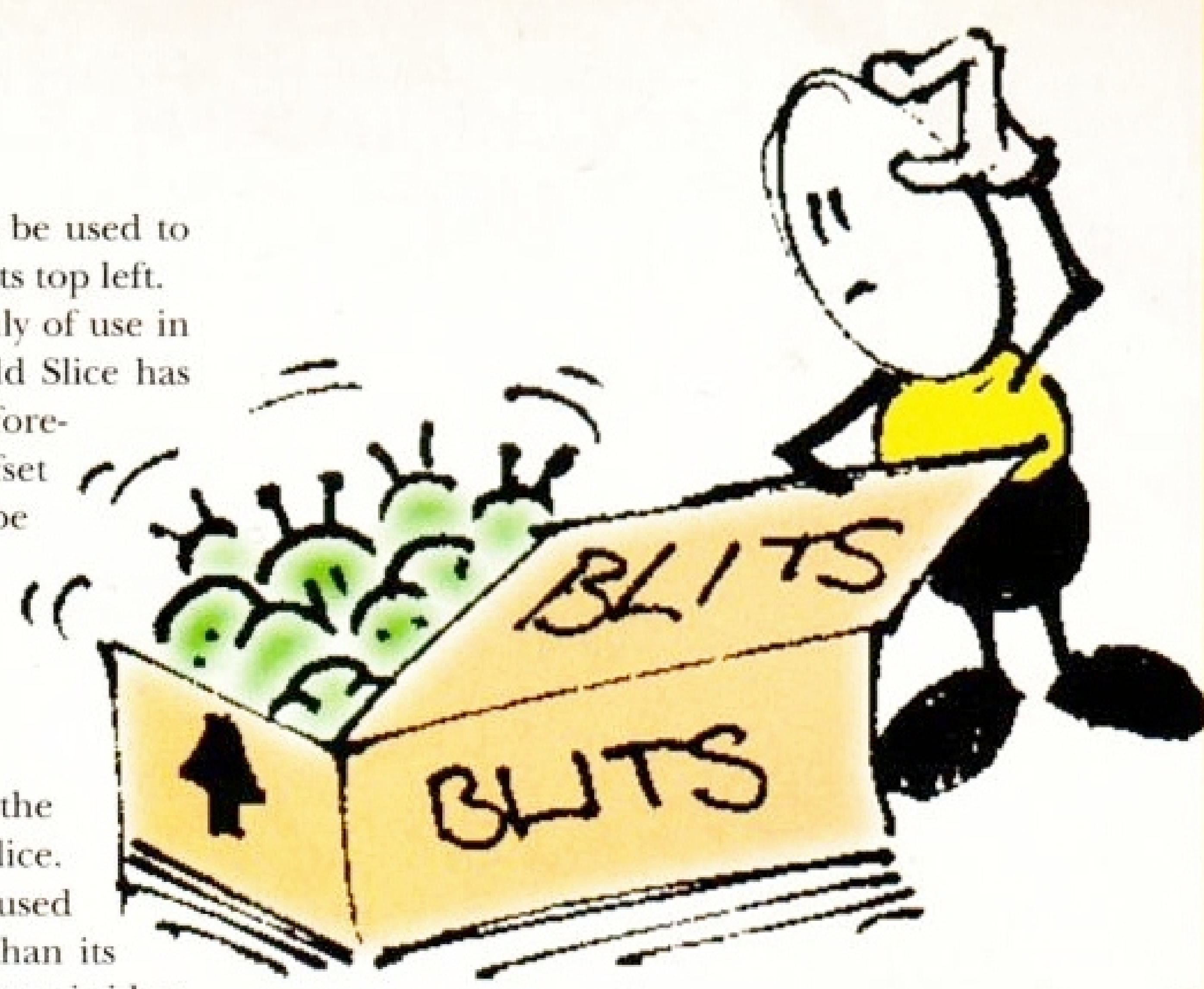
Statement: **ShowBlitz**
Syntax: **ShowBlitz**
Modes: Blitz
ShowBlitz re–displays the entire set up of Slices. This may be necessary if you have made a quick trip into Amiga mode, and wish to return to *Blitz* mode with previously created Slices intact.

Function: **CopLoc**
Syntax: **CopLoc**
Modes: Amiga/Blitz
CopLoc returns the memory address of the Blitz mode copper list. All Slices, ColSplits, and CustomCops executed are merged into a single copper list, the address of which may found using the CopLoc function.

Function: **CopLen**
Syntax: **CopLen**
Modes: Amiga/Blitz
CopLen returns the length, in bytes, of the Blitz mode copper list. All Slices, ColSplits, and CustomCops executed are merged into a single copper list, the length of which may be found using the CopLen function.

BLITTING

This section covers all commands which allow you to draw shapes on to Bitmaps using the Amiga's Blitter chip.



Statement: **Blit**
Syntax: **Blit** Shape#,X,Y[,Excessonoff]
Modes: Amiga/Blitz
Blit is the simplest of all the blitting commands. It will simply draw a shape object on to the currently used Bitmap at the pixel position specified by X,Y. The shape's handle, if any, will be taken into account when positioning the blit.

The optional Excessonoff parameter only comes into use if you are Blitting a shape which has fewer Bitplanes than the Bitmap to which it is being Blitted. In this case, Excessonoff allows you to specify an on/off value for the excess Bitplanes: the Bitplanes beyond those altered by the shape. Bit zero of Excessonoff will specify an on/off value for the first excess bitplane and so on.The manner in which the shape is drawn on to the Bitmap may be altered by using the BlitMode command.

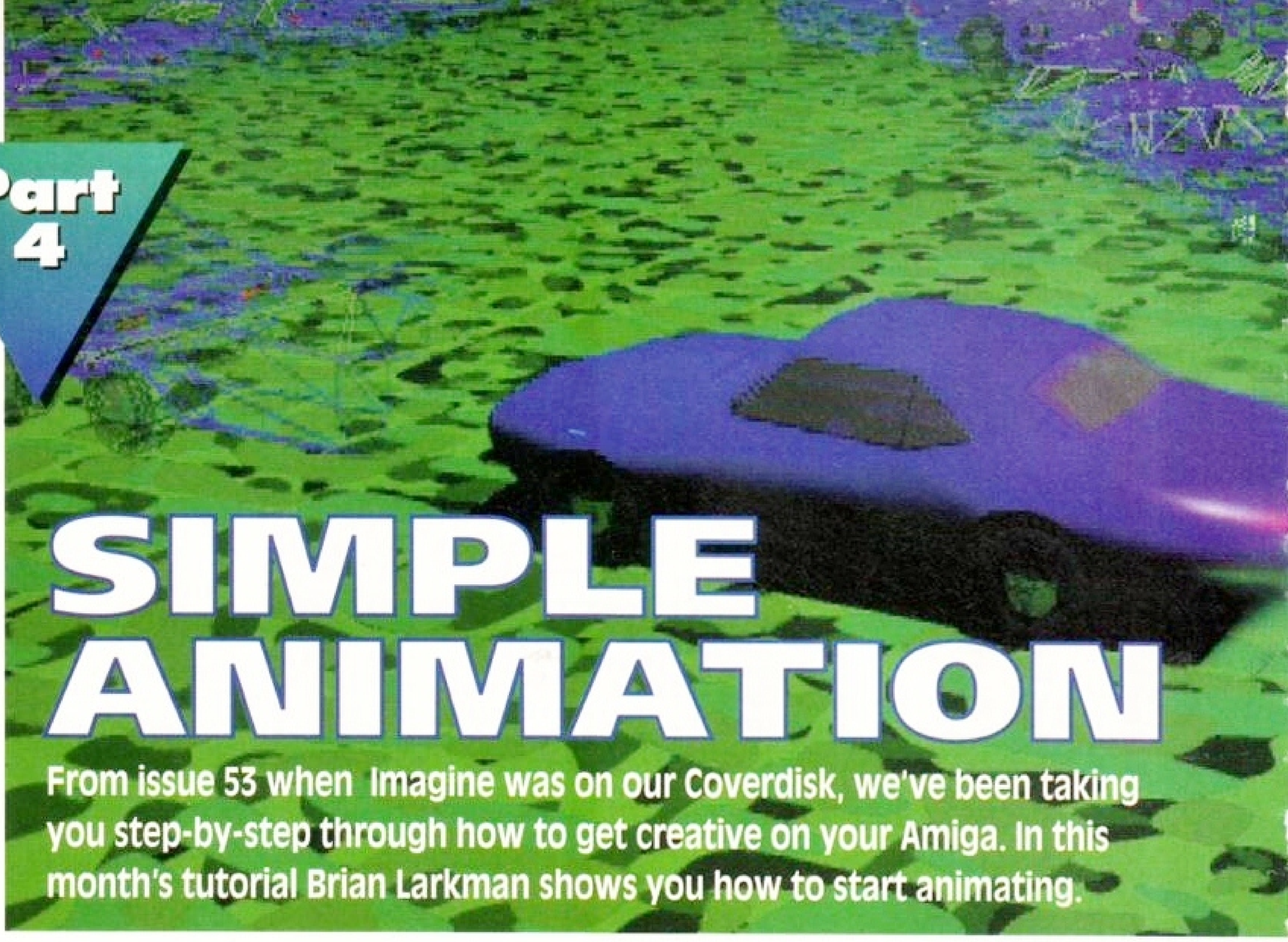
Statement: **BlitMode**
Syntax: **BlitMode** BLTCON0
Modes: Amiga/Blitz
The BlitMode command allows you to specify just how the Blit command uses the Blitter when drawing shapes to Bitmaps. By default, BlitMode is set to a Cookiemode which draws shapes 'as is'. However, this mode may be altered to produce other useful ways of drawing. Here are some of the possible BLTCON0 parameters and their effects:

BLTCON0	Effect
CookieMode	Shapes are drawn 'as is'.
EraseMode	An area the size and shape of the shape will be 'erased' on the destination bitmap.
InvMode	An area the size and shape of the shape will be 'inversed' on the destination bitmap.
SolidMode	The shape will be drawn as a solid area of one colour.

Function: **CookieMode**
Syntax: **CookieMode**
Modes: Amiga/Blitz
The CookieMode function returns a value which may be used by one of the commands involved in Blitting modes. Using CookieMode as a Blitting mode will cause a shape to be Blitted cleanly, 'as is', on to a Bitmap.

NEXT MONTH

Next month Simon Armstrong will continue his explanation of the Blitz 2 Blitting commands and also look at the Blitz IO functions.



Part 4

SIMPLE ANIMATION

From issue 53 when Imagine was on our Coverdisk, we've been taking you step-by-step through how to get creative on your Amiga. In this month's tutorial Brian Larkman shows you how to start animating.

ANIMATION IS FOR many people the primary reason for using a 3D modelling system. Most 3D programs provide some means of animating the objects made in the modeller, and in some systems the whole interface is designed around the demands of animation.

Imagine is no exception. Tools for the needs of animation are included in every Editor, although the Cycle, Stage and Action Editors are the primary animation areas. At first, animation seems very difficult in *Imagine*, but with a little practice, virtually any type of motion can be produced.

The main problem is that the animation tools are scattered throughout the program so you have to understand the whole system to some degree before you start animating. This tutorial will lead you through the basic tools ready for more complex animations in later months. In keeping with the tutorial theme of cars , we will crank up one of the ones that came with the Issue 53 Coverdisk – the Camaro – sending it around a closed loop.

1 Start a New Project in your data disk or HardDisk Imagine Projects folder – select the Editor/DetailEditor and Object/Load the Camaro.new object from the Objects folder on the Coverdisk. Although this object is an excellent ready-made car for our purposes, it has a number of faults that must be put right first. If you have modelled a car of your own based on the tutorial in *AF*54, use that instead of the Camaro. You will need to resize it to match the small version of the Camaro produced here, and rotate the Y and Z axes (see below). You may find it useful to go through the whole tutorial with the Camaro before substituting your machine later.

2 Pick the central Control Axis in the Front view and select Object/Transformation. Click on the Position button in the Transformation Requester and change the X, Y, and Z co-ordinates all to 0.00. Press Return for each number and click Perform. This will move the car to the central co-ordinate origin. Select Object/Transformation again. Click on the Alignment button.

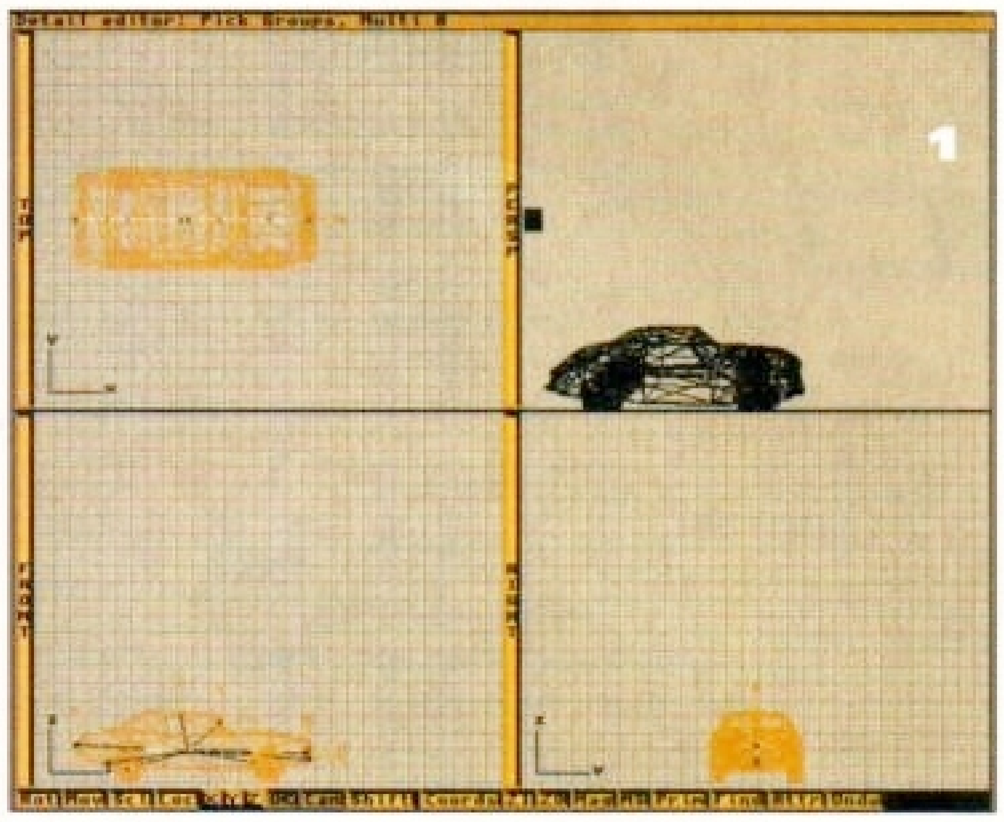
Change the figures to X=0, Y=0, Z=–90 (minus 90). Select Transform Axes Only and Perform. The main Y axis of your car should now be pointing forwards to be aligned with the motion path later.

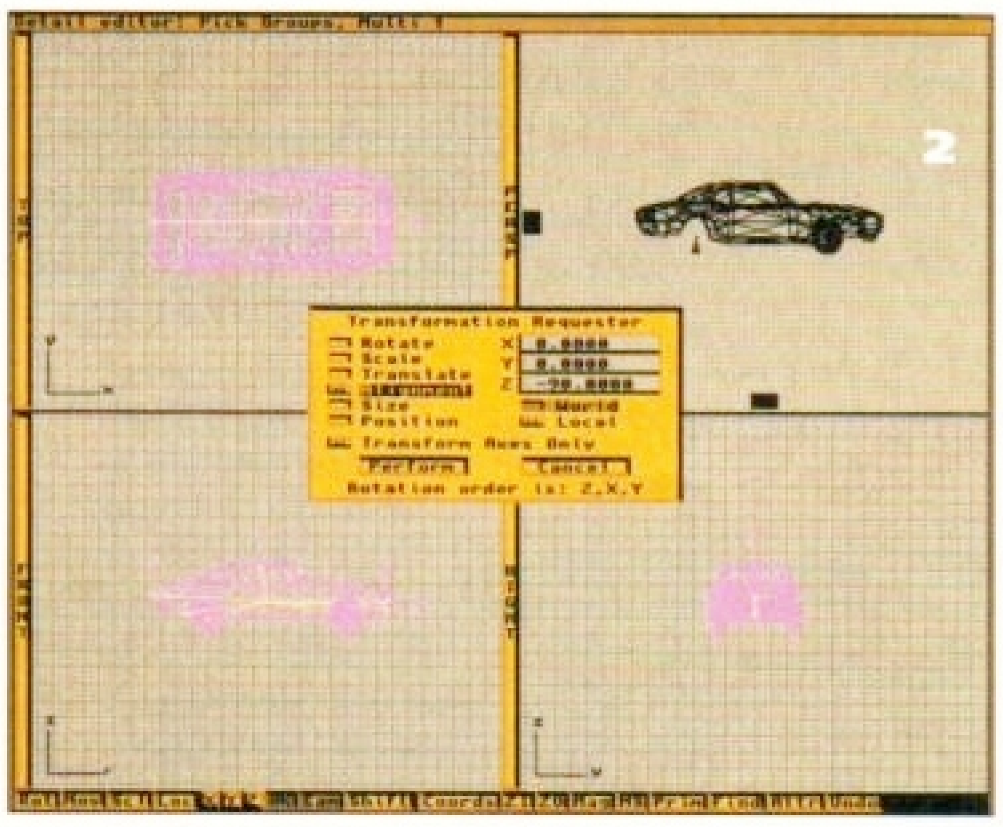
3 Click on the Front button to the left of the window. It expands to full screen. Click the front wheel control point to Pick the wheels only. Select Object Attributes.

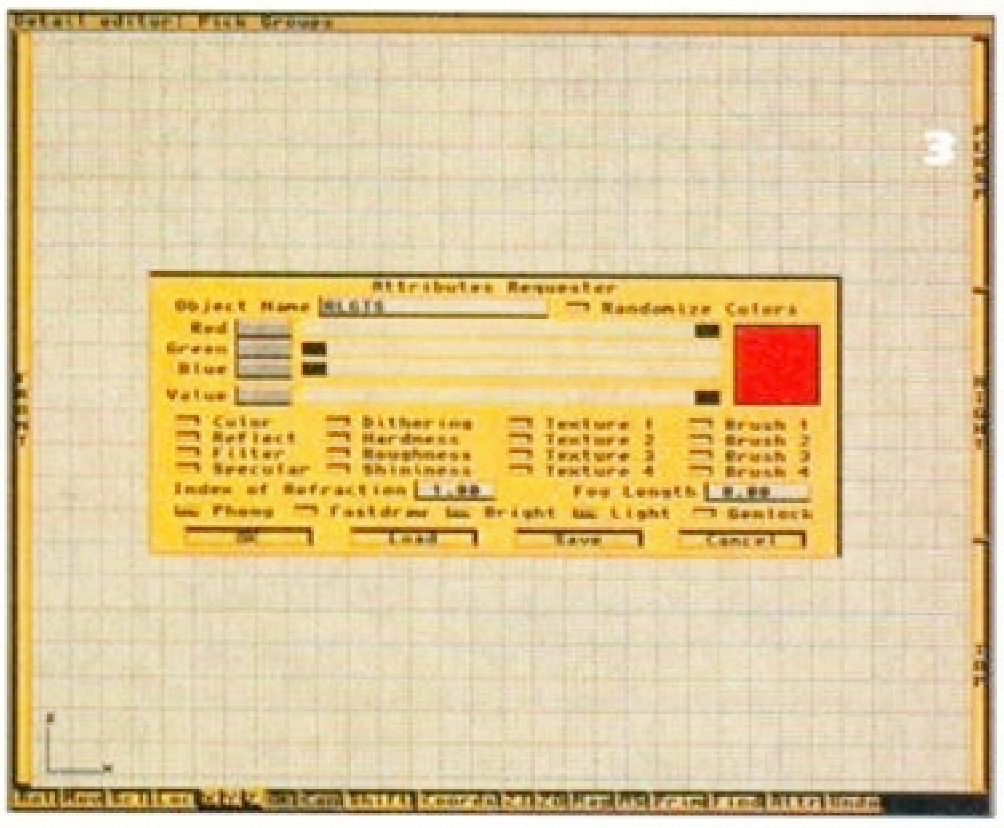
In the Attributes Requester you will see that the Light button is active. The wheels will act as light sources when rendered (many *Imagine* objects have these unexpected lighting effects. Click the Light button. The Light requester appears. Click Drop to turn off the light. Click OK in Attributes to return to the Front window and click on the next part of the car, turning that light off in a similar way. All lights must be turned off. Make the front and rear lights Bright by clicking on that button instead.

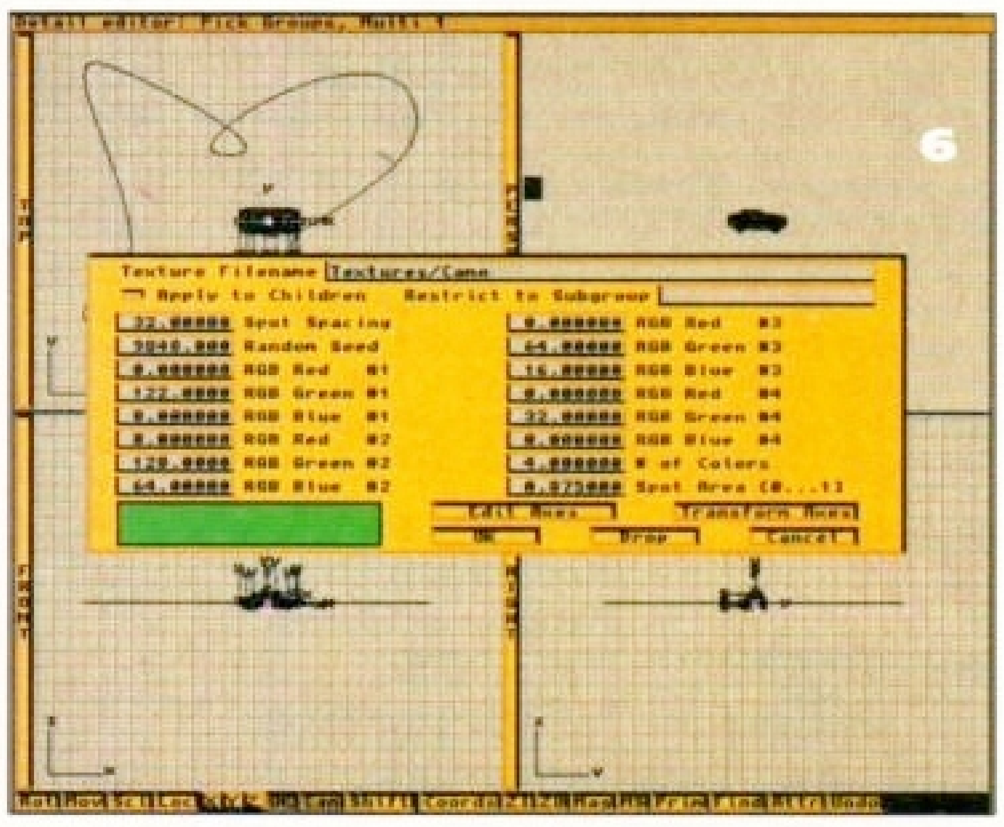
4 Pick the whole car with the central control point. Select Object/Transformation again and click on Size. Change X, Y, and Z from 32 to 8 to shrink it. Click Perform. Check that the whole car is Picked (blue/purple) and then use Object/Save to store it under the name Camaro.sml in the Objects folder inside the project folder for this project.

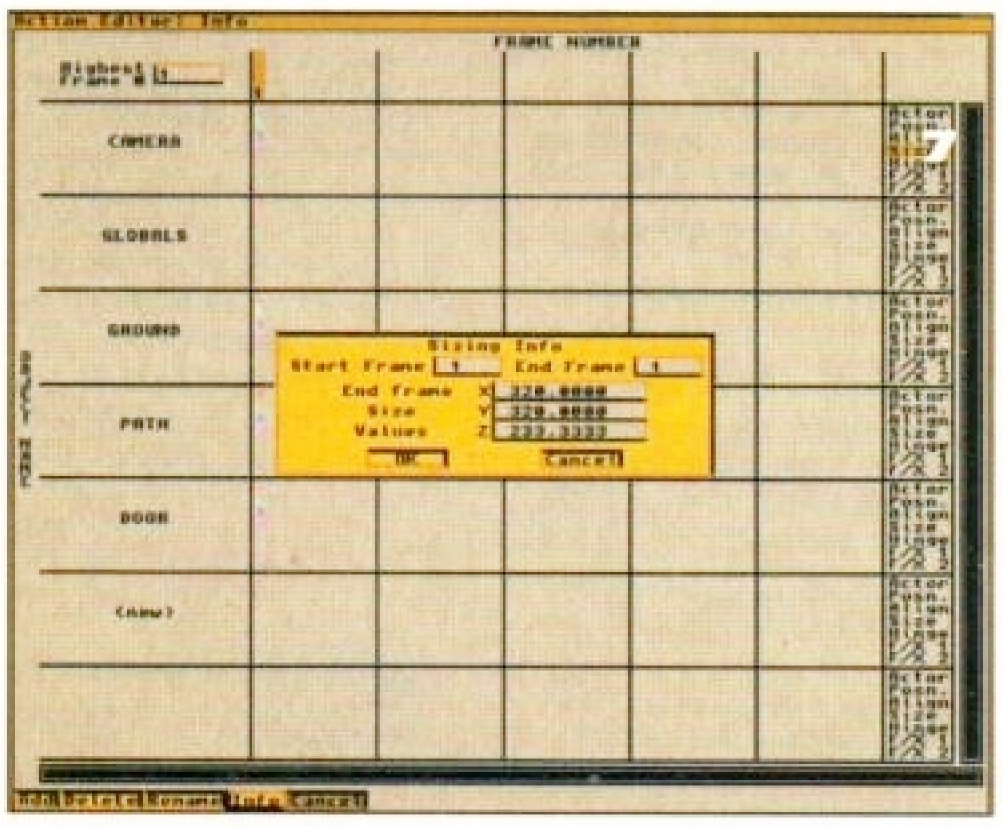
NB. The Transformation Requester is invaluable for doing this sort of precise size and move work. Alignment, Size and Position tell you what those parameters are and allow you to change

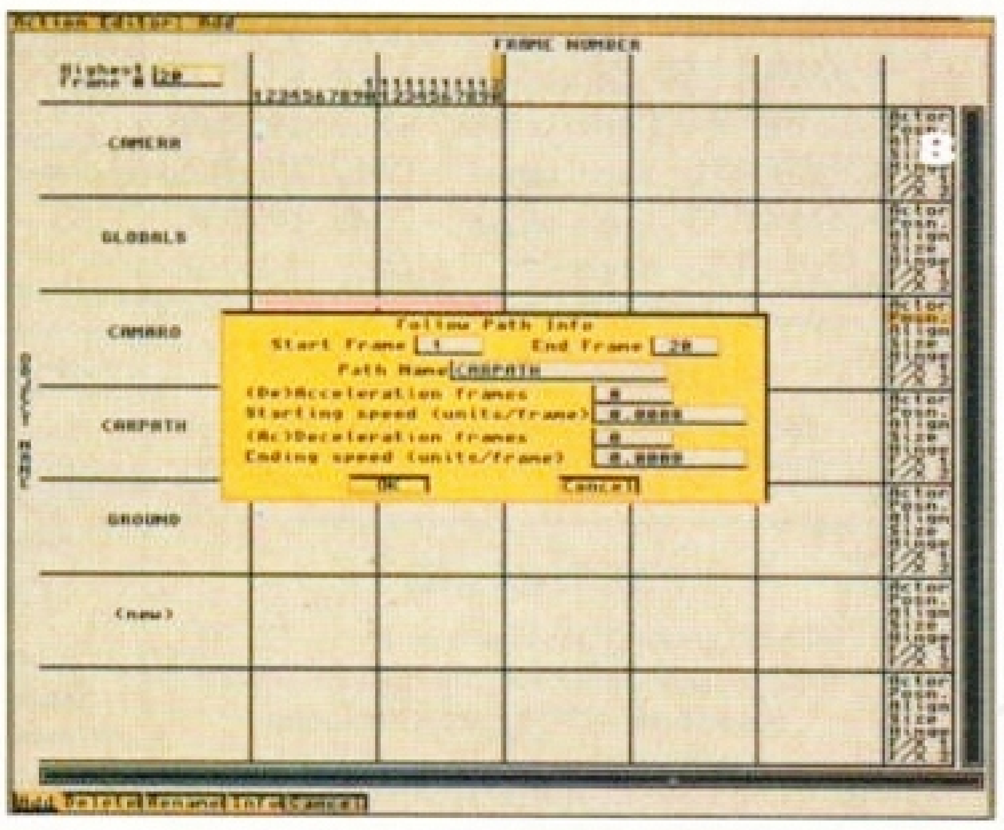














them directly. Rotate, Scale and Translate enable you to change the current parameters by a given amount (angle, percentage, distance). Both methods are useful at times when you feel that the Mov, Rot and Scl on-screen modes are too inaccurate.

5 Leave the car on screen as a measure of scale and use Functions/Add/Closed Path. This will place a small ellipse over the car at screen-centre. Pick this with F1 and select Mode/Edit Path.

The Path will turn black and the control points white. Click on one point. Half the ellipse turns blue and the point red. The Mov and Rot mode buttons on the user strip can now be used to move and rotate the point. Functions/Fracture will place a new control point on the curve.

This can also be moved or rotated. Add four or five points to make a path for the car. Select Mode/Pick Groups to turn Path Edit mode off. Make sure that only the Path is picked and Object/Save it in your Project/Objects folder with the name CarPath.

NB. This is a Spline curve. Each point controls a section of path that must pass through the point smoothly. Each point can be rotated to change the curve. Practice modifying the curves to make an interesting path. (Keep the path inside the default un-zoomed, Top View window.)

6 Use Functions/Add/Ground to add an infinite ground plane. Press F1 to Pick the selected ground. In Front view use Mov mode to move the ground down to the base of the wheels. (You may need to Zoom in to do this accurately.) Select Object/Attributes and click on Colour. Set R=50, G=140, B=50 pressing Return after each. Click Texture1. Select the Camo texture from the Textures folder on the Coverdisk.

Change Random Seed to a random number and RGB Green #1 to 122 and then press Return. Click OK in both Requesters. Ensure only Ground is Picked and Save in your project folder.

NB. If you wish to add other objects to the final scene Load and Modify them at this point. Mountains could be made using a Functions/Add/Primitive/Plane that has been dragged up into peaks with Magnetism. This could be used as a Ground instead of the Primitive Ground. If you feel adventurous the path could be lifted up to go over the bumps by moving one or more points of the Path up in the Front View.

7 Select Project/Stage Editor. Object/Load the Ground, Camaro.sml and CarPath objects. Choose Display/Camera View. Adjust the camera position to show the whole scene. This depends on the size of Path created. If you kept it within a non-zoomed window, these changes should work, otherwise it's trial and error!

Project/SaveChanges and move to the Action Editor. Horizontal time bars represent object parameters – initially just coloured blobs for one frame. Click on the Info button then on the Camera/Size bar (purple) and change the Y size from 640 to 320 – press Return. This makes the lense angle wider, showing more of the action.

Click the Position bar (green) and change X=180, Y=-360 and Z=60. This moves the camera down and back. Click the alignment bar (blue) and set X=–12 (minus 12) to tilt the camera up a little. Project/SaveChanges. Check the setup in the Stage Editor by moving the car to various path positions in the top view. (The camera is the double circle with line showing lense direction.)

8 Select Project/ActionEditor. Change Highest Frame# to 20. Use Rename to change Door to Camaro, and Path to Carpath to avoid confusion. Click the red Actor bar for the Car and change the final frame to 20. Repeat this action for the Carpath and the Ground. Use the Delete button to remove the Align (blue) and Position (green) bars of the Car and then the Add button to add new bars, clicking at the first and last frame positions.

When you add the position bar a small requester asks you to Specify Type – choose Follow Path so the car will follow the path exactly. A second requester prompts for path name, acceleration and speed. Give only the pathname for now. Adding the Alignment bar you are prompted again for type. Choose Align To Path so the car will point along the path, turning at bends.

9 Click the Add button then click in the frame 1 and 20 positions of the timeline, level with the Actor bar. Select Light Source. In the next requester click on Cast Shadows and OK.

Now lets Animate! Return to the Stage editor. You will be prompted for a frame number – press Return to accept the default1 for now. Animate/Make creates a wireframe test. Animate/Play Loop plays it.

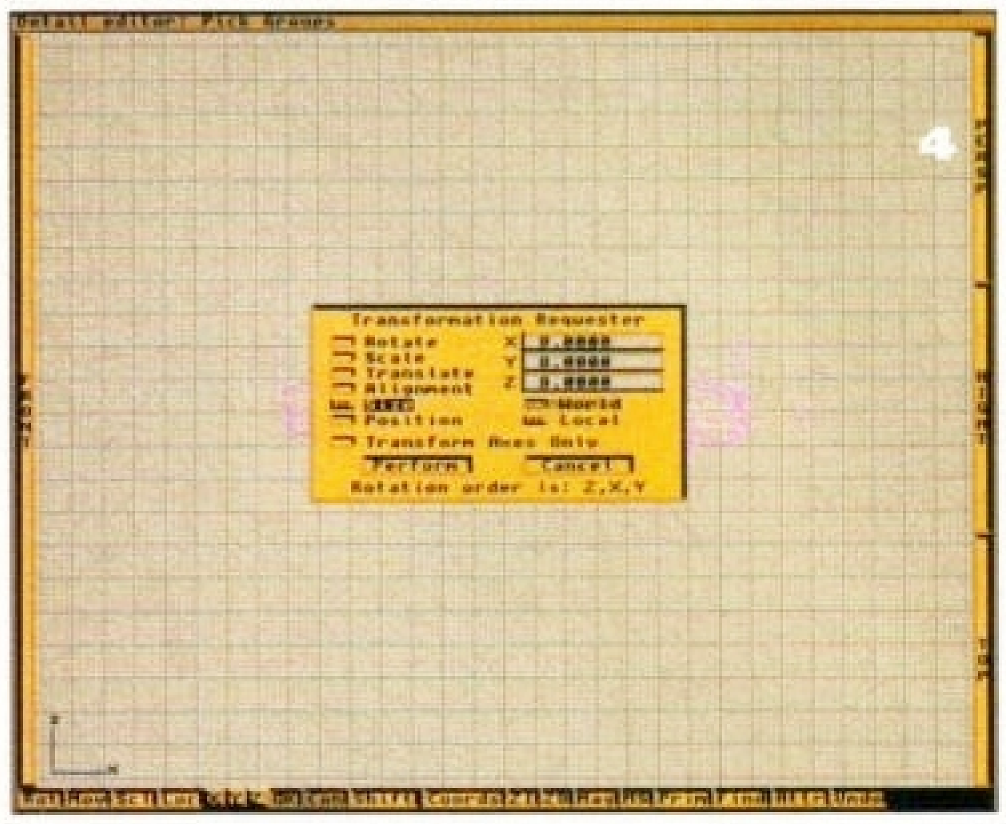
Obviously with such a complex path 20 frames is pathetically small. If you have a limited system, make the path simpler, otherwise use more frames. (Change Highest Frame# and Final Frame Number on each time bar.)

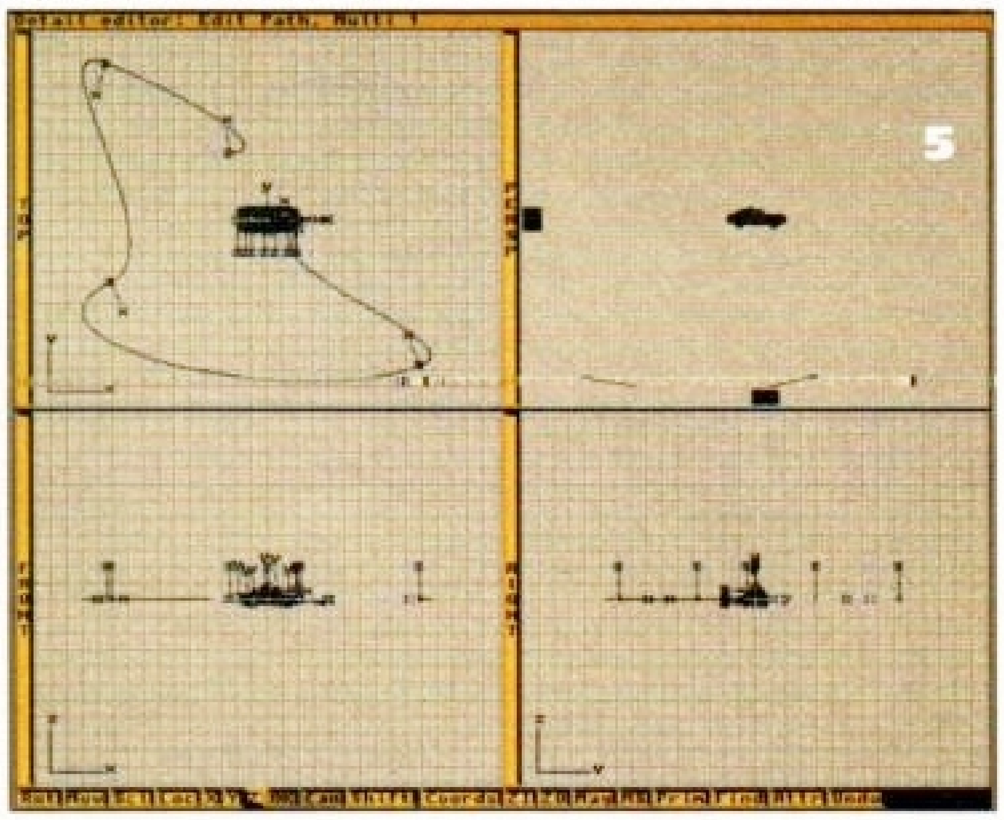
In this preview, the first and last frames are the same, glitching the animation. The way round this are too complex to describe now. Once you have tweaked the scene and camera it's time to render.

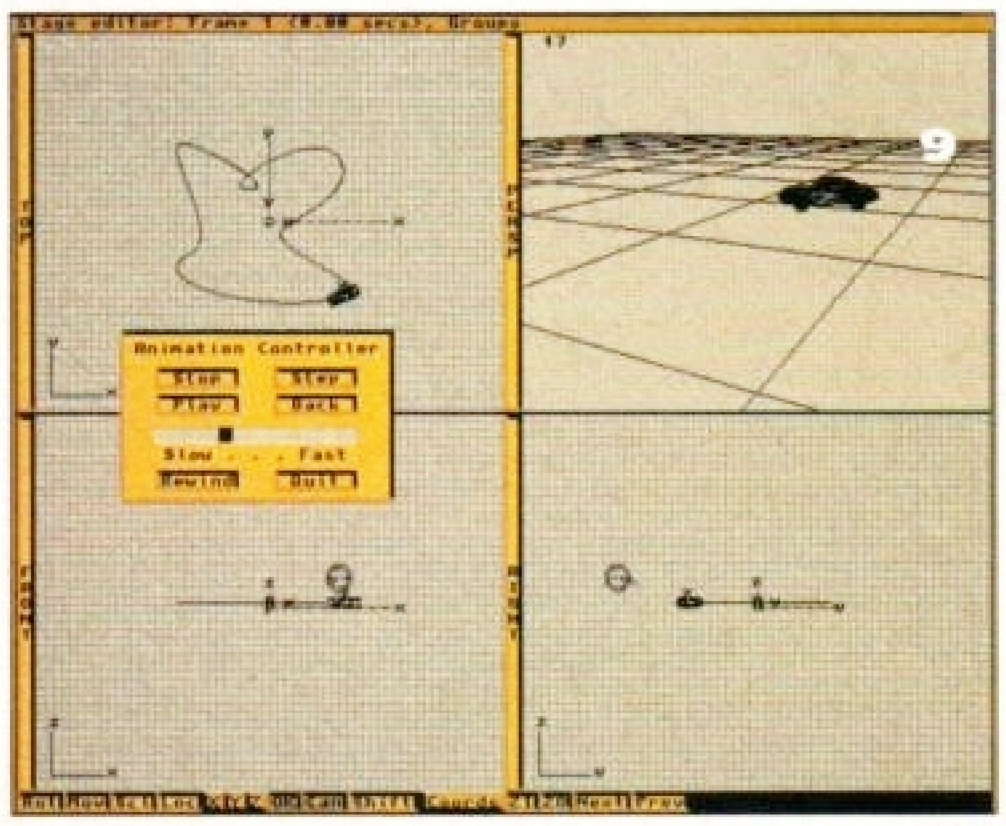
10 Move to the Project Editor. Click on New Button for a new rendering sub-project. Name it ScanLoRes1. In the rendering requester select Scanline render, 320x256 resolution, ILBM-24 file format, HAM Amiga mode, and Imagine Anim format to view the test anim easily (*Imagine* makes a pig's ear of making normal Anims, so make your proper Anim using the 24-bit frames in another program such as *DPaint IV* or *ADPro*.

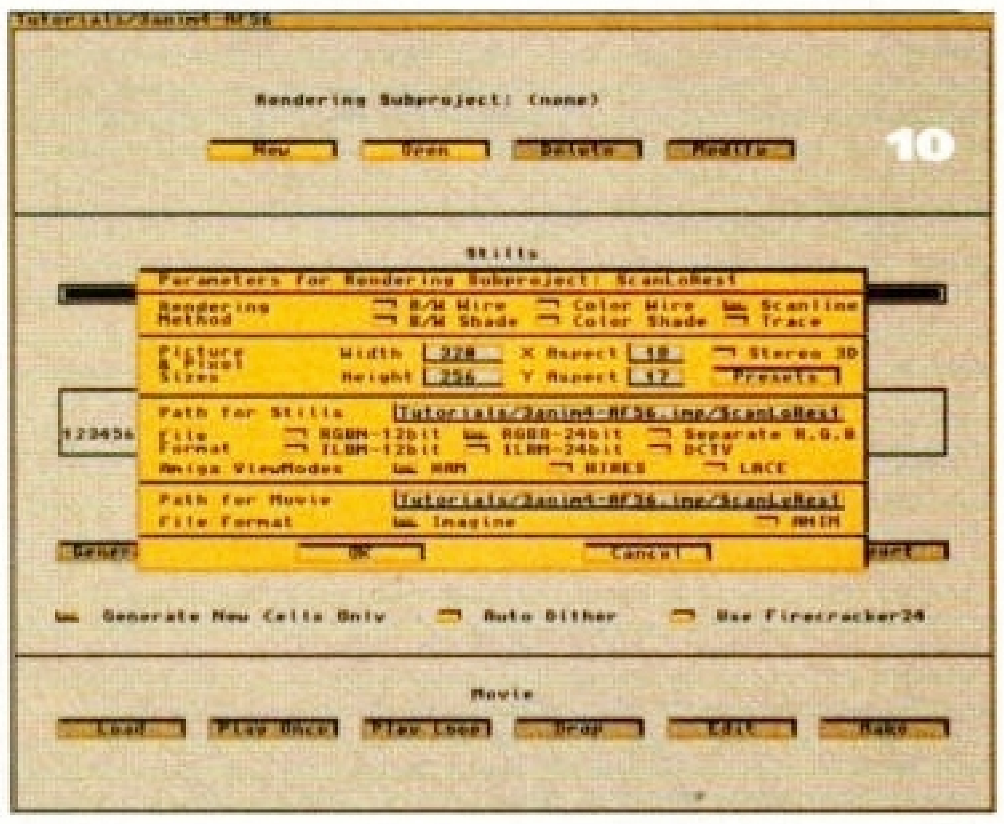
Try a test render by clicking on a frame number and then on Generate. If it looks good, click on the Final Frame then on Range, press Return and all the frames except the last (the buggy glitch frame) are selected. Click on Generate and go away. On your return – assuming the render is finished – click on Make and accept its demands but say No to Erase Files for now.

Finally, Load the anim and play it. If that looks good try a new render sub-project with Trace selected to give you a ray–trace showing shadows. You will have to use a small screen – maybe 320x256 or less and even then it will take something approaching the life of this Government (assuming it is alive) to complete. It should look brilliant though!


4

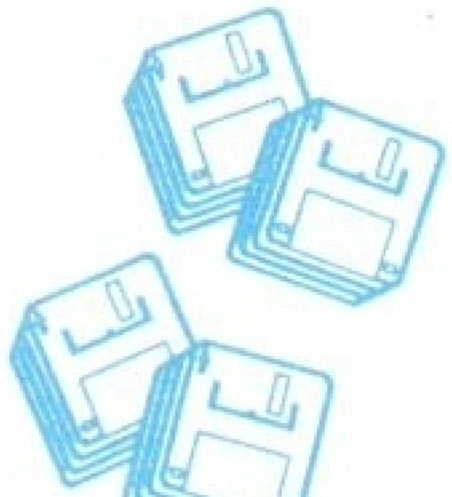

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10

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Letters

It's very easy to get your point of view printed in Amiga Format. Just write it on a piece of paper, wrap it around a nice pressie and send it to:
Letters to the Editor, Amiga Format, 30 Monmouth Street, Bath, Avon BA1 2BW.

A WORD FROM THE ED



OK! I'M ANNOYED! What gives some of you the idea that you can insult and harass our wonderful receptionists? Before I carry on, I apologise to all our polite readers, this diatribe is not directed at you. But there is always an element who spoil things for everyone else.

Every Tuesday we throw open the phone lines and do our best to answer the problems of our readers. Now, there are 150,000 of you out there to call, and just five of us (at most) to answer. It does get very very busy. And, believe it or not, we do have work to do too. So at times, there will be nobody free to take a call. We apologise for this, but if this happens to you, call back. Do not… and I repeat this, do not take out your frustration on our receptionists. They cannot do anything to help you. If the lines are busy, they are busy.

Just remember, we are offering a free service. For your £3.95 you get a magazine and two disks, and that's excellent value for money. The price does not include having the *AF* team at your beck and call. We run the reader call day because we are enthusiasts, and if we can help you, we will.

Remember, only call if your problem relates directly to the magazine and Coverdisks, or if you can't get help elsewhere. We spend much of our time giving out phone numbers and telling people to "read the manual".

The fewer calls we get, the more time we have to improve *AF.*

WAYNE'S AMIGA

PRIZE

I have spotted an Amiga in a film. The film is *Wayne's World 2*, and Garth, the blond–haired one, is using it with a Video Toaster, although I'm not sure what he is trying to do. The film isn't out here in Britain yet (*It will be by the time you read this - Ed*). So unless one of your staff has seen it in America, you won't be able to confirm it.

Owen Rolfe-Herbert, Newhaven

Oh yes, we can confirm it, even though we haven't seen the film at the time of writing. Incidentally, I went on holiday to New York just before Christmas, and Wayne's World 2 *was opening in the cinemas over there on 10th Dec. I left on 7th Dec , so I was greatly disappointed, because I am a big fan of the first movie.*

It would seem that Wayne and Garth use the Video Toaster to produce their public access TV show. But even more interestingly, Dana Carvey's (Garth's) brother was part of the team who developed the Toaster. So Dana was giving his brother's handiwork a bit of a free plug. Have a T-Shirt.

COMM ON EVERYBODY

Why not more about comms?

Nige

And why not? Turn now to page 31, and see the start of our regular comms coverage. And as you read this, the Amiga Format *BBS Spong, is in the final stages of testing. It will be up and running before the next issue of* Amiga Format *hits the streets.*

Richard Baguley is responsible for introducing Amiga Format *to the wonderful world of comms, and it's difficult now to imagine how we ever managed without being connected to the rest of the world.*

By the way, nice card Nige! We would reproduce the excellent picture of an Ankylosaurus if copyright didn't prevent us from doing so.

MERCHANDISE 'EM

Last weekend I went to the new Comet superstore in Exeter, and like most of us when we go into such shops, I had my usual walk around the part where the home computers are on display.

Imagine my surprise when I saw a CD^{32} locked in a glass case, linked to a 1084S monitor displaying all its glorious shades of black and white. I enquired, and a young lad told me they were monochrome models of both the CD^{32} and 1084S. After containing my laughter none too well, I proceeded to show their resident expert where the colour control on the monitor was. While he blushed, I discovered that this model did not work, and could only display in black and white. "I bet you're not selling many of these," I said. "None," he replied.

Imagine my horror that when I went in a week later, that same machine was still displaying in monochrome, while the Japanese consoles had a blonde in showing her wares to the kids, and more importantly the dads.

When we talk of the superior features of our machine, we are preaching to the converted. It's the staff of the box shifters we should really be giving the hard sell to. People like this are responsible for a huge number of sales, but it should be so many more.

Get a team of Commodore sales people to teach them when the "Closed for staff training" sign goes up. It's got to be a cost–effective way of making sure that the sales staff know what they are talking about.

Martin Heskins, Exmouth

How we agree. There has been a huge response to the CD^{32} from Amiga Format *readers, but most are waiting to get a CD add-on for their A1200. The majority of CD^{32} sales will not be to established Amiga owners, instead they will be to the 'must have' kids who want the latest and the greatest in home computers. It is for this reason that initial reports indicate that the CD^{32} is shifting far quicker through the High Street multiples (Tandy, Rumbelows, Comet and so on) than it is through specialist dealers.*

So, it really would be better if Commodore could implement a national merchandising scheme. Because the people who are selling the most CD^{32}s are the people who know least about them, all too often they are sitting there unloved while the Jap consoles are effectively merchandised.

Sadly, as we all know, Commodore aren't in the financial position to do everything they want to at present. But CD^{32}s are selling well despite this, so maybe next year you'll see them being sold properly.

Until them, Commodore should make sure all CD^{32}s are shipped with a demo disk. So if a shop does get around to actually turning on the machine, there would be something visually impressive for prospective purchasers to see.

Continued overleaf

The Gallery Sponsored by MAX Graphics

Got a picture you're proud of? Send it in, see it in print and win an *Amiga Format* binder! Since Letters is where you get to contribute your words, we thought it would be the perfect place to see your pictures on display too.

The best image each month will win a huge (and we're talking big) poster print-out, courtesy of Max Graphics of Cardiff – worth a massive £80. Send your entries on a floppy disk to The Gallery, *Amiga Format*, 30 Monmouth Street, Bath BA1 2BW.

If you need your artwork printed out, give Max Graphics a call on 0222 522332, or write to them at 168 North Rd, Cardiff, CF4 3BJ.

They offer a full range of Amiga output services, including their Colossal Colour system which can print images right up to poster size.



Reflection of Innocence by Paul Horton of Birmingham.

GOOD GAME, GOOD GAME

It's easy saying that playability is the most important thing in a game, but how do you make a game playable? Well that's where I come in. After studying the good the bad and the ugly games I've compiled a list of golden rules that all software houses must follow!

● Practice using different graphics techniques because having some kind of new graphical technique in a game is always refreshing to see, and can help break the monotony of the game. Yes, I know it hasn't got a lot to do with playability, but I put it in anyway.

● Make sure that the game is not the same all the way through, because if it is, this makes the game boring and feels as if you are not getting anywhere. Change the backgrounds, the sprites, anything!

● Make sure the game has a good difficulty curve. Making the game hard all the way through might boost its lasting appeal, but no-one will play it because they can't get anywhere.

● Try to include a two–player option. Nearly all two–player games are twice as popular and twice the fun.

● Include a two–button option. Pressing a button to jump in a platform game is a lot easier than having to push the joystick at some awkward angle.

● Collision detection. A game with rubbish collision detection is almost impossible to play – so get it right!

● Waiting around. OK, it's all right when the Amiga is loading. But why do we have to wait when some boring animation is on when we've already seen it a thousand times? Why can't we just press Fire and skip it? Also, it's a pain when you have to wait and watch the Amiga adding up all the bonus points at the end of a level until you can carry on with the game.

● With the new A1200 we are experiencing some problems. With games such as *Zool* and *Oscar*. The backgrounds are now so detailed and complex that we can no longer see the enemy sprites, or we don't know what to pick up. So make sure that enemy sprites stand out, especially enemy bullets.

And that's it! I hope you agree with me, because I think there is something desperately wrong with most Amiga games. If you look at *Zool* and *Oscar (AGA)* you'll see that they break a couple of the above rules. But if you look at the very playable and popular *Mario* and *Sonic*, you'll see that they don't break a rule in the book.

I hope that this helps at least one software house for there (sic) own sake – just use the above rules as a guideline.

Chris Pett, Gwynedd

Cheers for that!

I am sure that the large software houses can now sleep safely in their (for that is how you spell it!) beds, safe in the knowledge that tomorrow they can create great games, just by following your rules.

Seriously though, some of your points are quite accurate. But it is unlikely that, merely by following your rules, a company could imbue their new release with that elusive quality of playability. There are many games that abide by your rules, but are still abysmal. And there are some, Skidmarks for instance, which break about nine of your eight rules, and still have more playability than Mario the Hedgehog.

Playability, as any games journo will tell you, is the key factor in making a good game into a great one. But no-one knows what defines playability.

There are a number of other things we would like to add to your list, like second (and hard) drive support, better level design, saved high score tables, and modem links.

What do you think are the vital elements of a great game?

AUTOSUGGESTION

During 3D Week, *Tomorrow's World* showed a demo of an Autostereogram: a 3D picture which you don't need special 3D glasses to see. Naturally, it was generated on a computer. There was also an animated version. I must admit that I only saw swirling dots, but I have since acquired a decipherable image.

A friend of mine claims that Autostereograms (good word, innit?) can be generated on the Amiga. How about an article on this fascinating subject, or better still a Coverdisk with the program on it? I would love to be able to generate these images myself, but don't know where to start.

Art McKendrick, Edinburgh

I thought Autostereograms were old music centre players that could change disc until I tried Smirnoff. Then someone showed me one of Those Pictures.

I spent weeks, nay months, staring at them, but I couldn't see anything. I was convinced they were part a global conspiracy to make me look stupid. Then one day, in that shop in Soho where they sell old movie posters and stuff, I saw the light. They are amazing, it's true. And you can (we believe) create them using the Amiga. Someone sent us the program, and we were dead keen to use it on the Coverdisk. But when we tried it, it kept crashing.

So if there's anyone out there who is expert in Autostereoscopytographism, (or whatever it's called) give us a call. And whoever sent us the program, thanks, but can you send a version that works please?

CD CONCEPTS

I've got an idea or two for Commodore. How about an A1200 CD-ROM drive that's the same width as the machine, creating an A4000–style base (but reduced in height). Include in this a spare floppy/syquest drive bay and a duplicate edge connector to allow those of use who have trapdoor expansion slots to still use them.

Second idea: Add another model to the Amiga family. The CDMM, with a look similar to the CDTV that wouldn't look out of place in a home AV set–up. This unit should come with integral FMV module.

What are your thoughts?

Gary Williams, Kent

We think both units you suggest are serious possibilities.

The proposed CD[32] drive for the A1200 is currently the subject of much concentration at Commodore. We believe that such a unit is vital to the future of the Amiga. But at present, Commodore are unable to reveal what form, and what specification such a unit will possess.

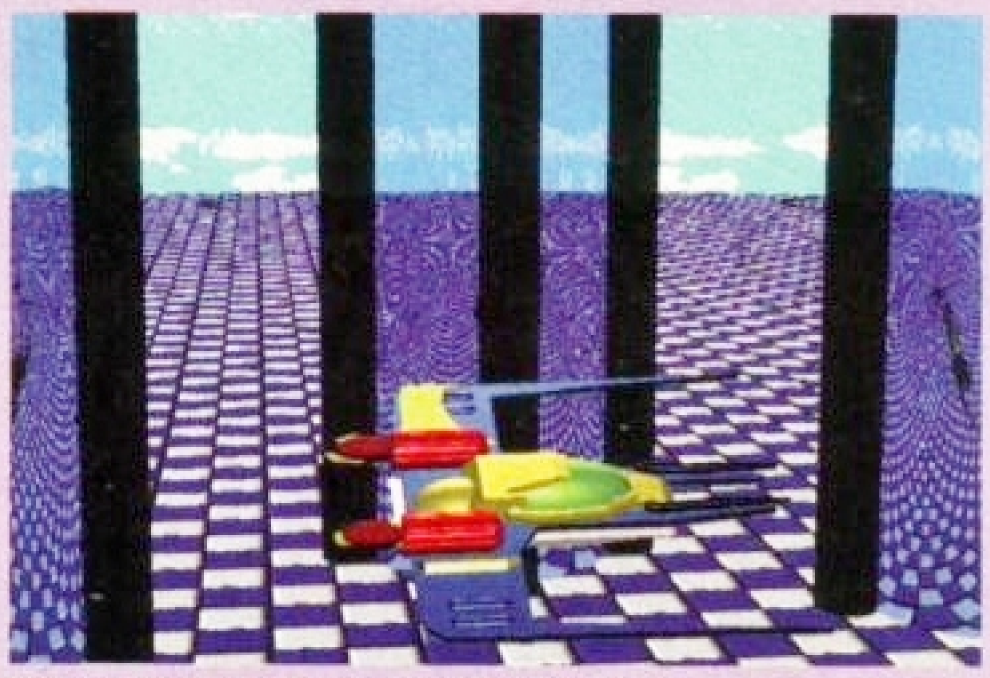


HOW MANY?

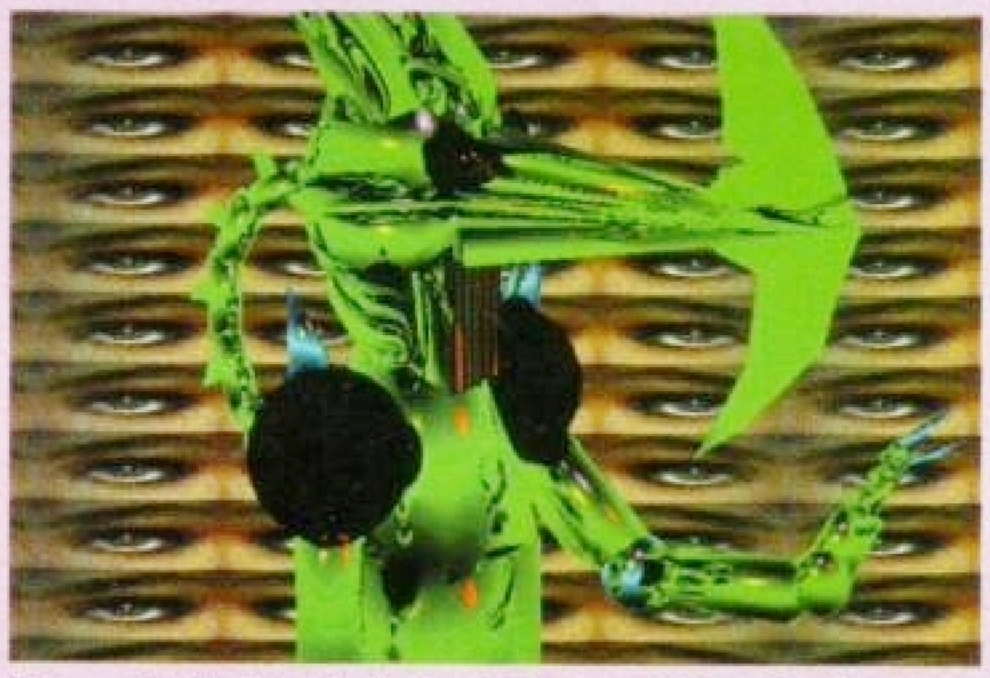
Readers may have a little difficulty reading the page (left), but those with keen eyes will see that it is a vicious parody at our expense. And a good one too.

What Richie Brown, the author of this tabloid sleazesheet is referring to is the amount of copies I accidentally implied Amiga Format is selling. In the Christmas issue, while making a friendly jibe at PC Format magazine (now edited by ex CU Amiga editor, Dan Slingsby), I said they sold 73,000,000 copies, rather than the more accurate 73,000.

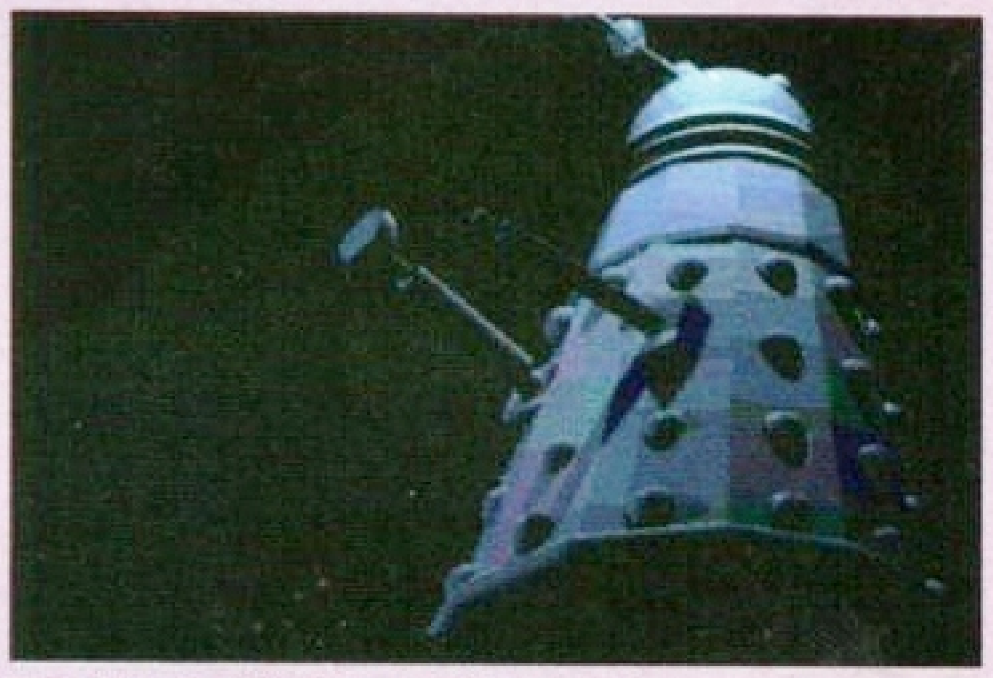
As Richie points out, if we were, as I claimed, selling twice that many, but only declaring sales of 140,000, I would be pocketing absolutely vast amounts of cash. Sadly, we're not, and I'm not.



Future By Giorgio Fruscalzo of Padova.



Nemesis the Warlock by AS Evans of New Tredegar.



Dalek by Ian McAdam of Ringwood.

PC PUSS

Call me picky (*OK, you're picky - Ed*) but for an Amiga–dedicated magazine, and I'm assuming you are, please explain your treacherous behaviour in using PCs in the office when Commodore produce such fine machines.

Correct me if I'm wrong, but in your Christmas issue, the photographs of Sue White, Richard Jones and probably all the others show them using Amigas only as a second machine, if at all. How do you plead?

Will Taylor, Waterlooville

We plead guilty. But as you invited me to correct you if you are wrong… you are!

Sue and Richard were using Apple Macintosh computers. We would not have a PC in the Amiga Format *offices. The Mac is Sue's, and Richard's only machine, because their jobs do not require them to touch an Amiga. OK, they do venture into the test room now and then for a game of* Sensible Soccer *or* Micro Machines. *But apart from that, they use Macs. We have never made a secret of this fact. In fact, in our 1993 annual, we did a large feature explaining what machines we use, and why.*

Things have changed a good bit since then, and we use more Amigas for more things these days. We are Amiga enthusiasts, we have Amigas at home. But for desktop publishing, we have to remain compatible with the rest of the company. There is still not an Amiga program to rival Quark XPress, *but* PageStream 3 *is out soon!*

COPY DF DOAH!

I've just got a new Amiga 1200 Desktop Dynamite pack. On my first attempt at backing up a disk I accidentally wiped it! And it was the most important one, Workbench 3.0 itself. I would be very grateful if you could tell me of any way to get a copy of it back on to the master disk (without having to buy the disk again!). For instance is there an address that I could send the master disk to? I'm hoping desperately that you can help.

Ben Griffiths, Hexham

It is very important, when backing up a disk, that you remember to write protect the source disk. You do this by moving the little tab at the corner of the disk so that you can see through the hole. If you do this, there is absolutely no way you can accidentally erase your disk.

But the horse has already bolted. The best thing for you to do in this instance is send your disk, with a letter explaining what has happened, to:

Customer Support
Commodore UK Ltd
Commodore House
The Switchback
Gardener Road
Maidenhead
Berks SL6 7XA

They will happily replace your disk.

PRICY

I was wondering why Commodore aren't really trying to make the Amiga more competitive. Its real threat besides the consoles are the PC clones and Macs. They could cut the price of the A4000/030 so it could beat the hell out of the PCs, or Commodore could add some extra goodies such as a video digitiser, a genlock and a CD–ROM drive, et voila! a multimedia workstation to compete with the Mac Quadra.

What do you think.

James Mifsud, Gzira, Malta

The consoles no longer pose the threat they once did to the Amiga. Now we have CD^{32}, all the consoles can boast is more games (but for how long?) and bigger advertising budgets. As for putting together a multimedia machine, it's an appealing idea, but it could also put off some people. If the digitiser or genlock included in the package didn't have the specification they required. It is far better to let people mix and match as they please.

There is no doubt though, that the price of PCs and Macs are very competitive when compared to the Amiga 4000s. We believe it is vital that the Amiga competes on price with these machines. Commodore often point out that Macs and PCs have been forced into a downward price spiral , while the Amiga has managed to retain its pricepoint. This is true, but one side effect of the PC/Mac price war has been that customers can now get a 25Mhz 68030–based machine with 4Mb of RAM and an 80Mb hard drive for about £870. And this includes a 14–inch, high res colour monitor. A similar specification A4000 can be found in the pages of Amiga Format *for £1168 – £300 more!*

It is a fact that Amiga software is much cheaper than Mac and PC equivalents. But it is only a matter of time until old versions

Continued overleaf ☛



Newtype Manga Show by Industria.

The Gallery Sponsored by Max Graphics

THE MAN AT THE TOP

Keen to increase communication between The Big C and the Amiga community, Commodore UK's general manager, David Pleasance, will be replying to your letters personally on a monthly basis.



GET COMPETITIVE!

I have been an avid devotee of the Commodore Amiga for many years, but now I am a very worried man. The reason for my concern is the huge financial power which Sega and Nintendo have gained over recent years because of their encroachment into the market position of the Amiga.

Commodore, with their recent console–inspired advertising campaign for the CD^{32}, seem to have overlooked the most basic principles of marketing strategy. I feel strongly that Commodore must reassess their competitive focus.

At present they cannot hope to survive headlong competition with the Japanese console giants even though their product (CD^{32}) is vastly superior.

We have seen photographs in your eminent publication of Messrs Pleasance and Eggebrecht, but not of the Commodore marketing director. Does such a person exist at Commodore?

Samuel Deluca

Firstly, thank you for your loyalty and don't worry too much about anything – life is far too short for that. In the very latest survey (up until the end of October 1993) Commodore have increased their market share of the home computer market in the UK to a very dominant 94 per cent!

The release of the Amiga CD^{32} into the realms of the console market has already, in only two months, had a major impact, particularly on Sega's Mega CD.

I must assume from your comments about our latest advertising campaign, that you are somebody who is qualified in these matters, and speaking on behalf of our advertising agency and our two PR companies, I can only suggest you make better contact with us to offer your suggestions as to how to do things better. We are not too proud to take good advice.

Finally, you may or may not be aware that I share in the responsibility for running Commodore UK as Joint Managing Director – Sales and Marketing. However, I do have a marketing team, headed up by Dawn Levack, who is national marketing manager and Jonathan Anderson, who handles product marketing. Decisions relating to marketing strategy are discussed and agreed as a team.

Ultimately, the plans for Commodore's future marketing strategy lie firmly with me. I do not, however, believe that this medium is the right vehicle with which to announce my strategy for the future, I might as well send all the details express post to each of my competitors!

On the serious side, I will be announcing shortly an exciting new concept for the professional and multimedia sides of our business. Watch this space.

How to contact AMIGA FORMAT

The best way to get an answer from Amiga Format is to make sure you're addressing your letter to the right person (or indeed, department) in the first place...

- **We get literally hundreds of letters and faxes a day, so if we were to try to answer them all personally we would never have any time to actually write *Amiga Format*. So we're sorry, but we can't reply in person.**
- **We are available for enquiries by telephone every Tuesday between 10.30am and 6pm, but please be patient because the lines do get rather busy.**
- **Our advertising department can help with problems concerning companies who advertise in the magazine if you phone during normal office hours.**
- **Our subscriptions service and the *Amiga Format* Mail Order department are not in the same building as the magazine itself. Both can be contacted on 0458 273279.**

Work BENCH

If you have any problems with the technical side of your Amiga, with hardware or with serious software, Nick Veitch will try to answer you in the mag. Or, if you have any advice for others or any handy tips to share, send them in and you could win a prize.
WORKBENCH, *AMIGA FORMAT*, 30 MONMOUTH STREET, BATH BA1 2BW.

Game BUSTERS

If you've just found the cheat mode, mapped out the levels, or found all the passwords for the latest game, send the info to Rob Mead and you could win a prize. Or, if you're stuck, ask Helping Hand for advice – or solve someone else's problem and win a prize!
ROB MEAD, GAMEBUSTERS, *AMIGA FORMAT*,
30 MONMOUTH STREET, BATH BA1 2BW.

Readers' LETTERS

The Letters pages are there for you to air your views and share your opinions; please remember not to ask questions that should be in Workbench! Marcus is looking for thought-provoking or entertaining letters, the shorter the better. Prizes are given for the best.
LETTERS TO THE EDITOR, *AMIGA FORMAT*,
30 MONMOUTH STREET, BATH BA1 2BW.

COMPETITIONS

To enter a competition, write the answers and your name, address and phone number on the back of a postcard or a stuck-down envelope and send it in. We have just changed our rules so that each person may enter only once: and, please, do not include entries with letters to any other part of the mag because we'll just lose them.
WHATEVER COMPETITION, *AMIGA FORMAT*,
29 MONMOUTH STREET, BATH BA1 2DL.

Special OFFERS

If you've ordered something from the *Amiga Format* Mail Order section and you've got a problem, then don't write to our Bath address – instead contact our Somerton address or telephone 0458 274011.
***AMIGA FORMAT* MAIL ORDER, FUTURE PUBLISHING,**
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SUBSCRIPTIONS

If you move house and want to make sure your copy of the magazine catches up with you, or if you have any other subscription enquiry then write to:
***AMIGA FORMAT* SUBSCRIPTIONS, FUTURE PUBLISHING,**
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Faulty COVERDISKS

The disks are duplicated and stuck on the magazine by a separate firm which we employ. If you have a faulty disk, DON'T return it to us: send it, enclosing an SAE, to: DISCOPY LABS, UNITS 2 & 3, OMEGA TECHNICAL CENTRE, DRAYTON FIELDS, DAVENTRY, NORTHANTS NN11 5RT.

of Mac/PC software that are just as good as their more up-to-date Amiga equivalents start to be competitive. The A4000 needs to come down in price if it is ever to be more than an enthusiasts machine.

99% IS...

Me and my friends have a 9–1 bet that says you definitely won't print this letter. I'm sorry, sometimes the truth upsets people.

Charlie Peterson, Stevenage

You just lost your bet Charlie. We did publish your letter, sorry, but we had to edit out all the crap bits.

TO BOLDLY GO

I read with interest on the letters page of the December issue of *Amiga Format* that you are big fans of *Star Trek*. Please could you consider inserting a small advert to inform people of Stage 8 a Next Generation fan club.

Membership is £5.00 per year, and for this you get four newsletters with up-to-date information about your favourite programme. Send an SAE to Stage 8 c/o Sue Bunce, 11 Charingworth Road, Oakwood, Derby, DE21 2QD.

Sue Bunce, Membership Sec, Stage 8

Sorry Sue. But adverts in Amiga Format *aren't free. In fact they are really quite expensive, when compared with say, a Twix or a Yorkie bar. But then, how else can you reach 150,000 plus dedicated Amiga users.*

We definitely can't offer you a free advert for your Star Trek – Next Generation *fan club, called Stage 8. Nor can we suggest that any of our readers who happen to be Next Generation fans send you a stamped addressed envelope to 11 Charingworth Road, Oakwood, Derby, DE21 2QD for more details. Sorry.*

CALLING COLIN

My name is Colin Campbell and I am a fifth year pupil at Kilmining Academy. I am currently doing a project in higher computing and the movie industry. I would be very grateful if you could please send me some information on the different kinds of hardware and software used with he Amiga to create special effects.

Colin Campbell, Dalry

Don't think that false address and scrawly handwriting fool us for a second. You're really Colin Campbell, publisher of Amiga Power, *and you are trying to get some technical information for a feature. You could have just come down to our office and asked you know!*

Anyway, if you want to read about the special effects in Babylon 5, *get a copy of* Amiga Format 49. *If you want to read about* SeaQuest, *issue 54 has a report. And since both these shows, and some of the preliminary work for* Jurassic Park, *were created using the NewTek Video Toaster, getting out your copy 52 of* Amiga Format *with our huge 10-page* **Toaster feature** *would be a good idea.* ***If you are missing any*** *of these issues,* ***turn now to page 140 of this issue and find out how to get them from our back issues department.***

TO BETA OR NOT TO BETA

I am unashamed to confess that I am one of those proud Amiga owners who battle it out through sleepless nights to finish that one final screen which always seems that bit too hard.

My hunger is insatiable. I've finished *Alien Breed Special Edition* and *Alien Breed 2* in one week and *Flashback* in two weeks. I have even managed to fight my way through hundreds of missions in *Wings* and finish it. Has anyone ever finished *Wings*?

But, alas, the world being the unfair and unforgiving place it is, I do not have the unlimited funds required to keep up my nocturnal activities to satisfaction. Because I am a firm believer in the wrongness of piracy, I thought I could lend my talents to those marvellous institutions, the software houses, as a beta tester. But I don't have a clue where to start. If I can't keep up my pseudo profession, my only option will be to spend the nights... *(at this point the author lapses into graphic descriptions of acts far viler than software piracy, none of which he has any intention of ever actually carrying out - Ed)*

Please for the good of society as a whole, point me in the right direction to find my very own Yellow Brick Road.

Carlo Contaldi, London

Thanks for that Carlo, we have forwarded your address to the Metropolitan Police Dangerous Loonies Squad for their files.

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One other option, given your fertile imagination, would be to apply to magazine like Amiga Power, *or any of the many console magazines (*Sega Zone, Sega Power *etc) for a job as a games reviewer. in fact, Future Publishing's console mags (address at the back of this issue) have recently employed someone as a full time games player, to help them provide hints and tips for their readers!*

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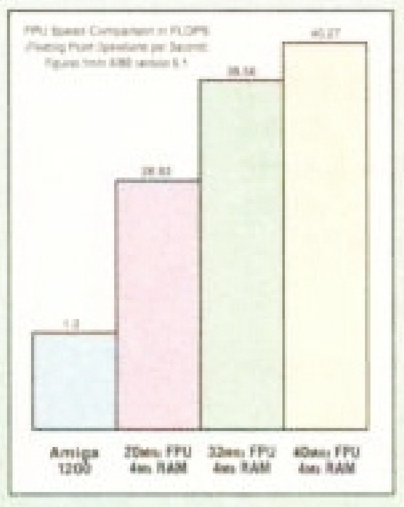
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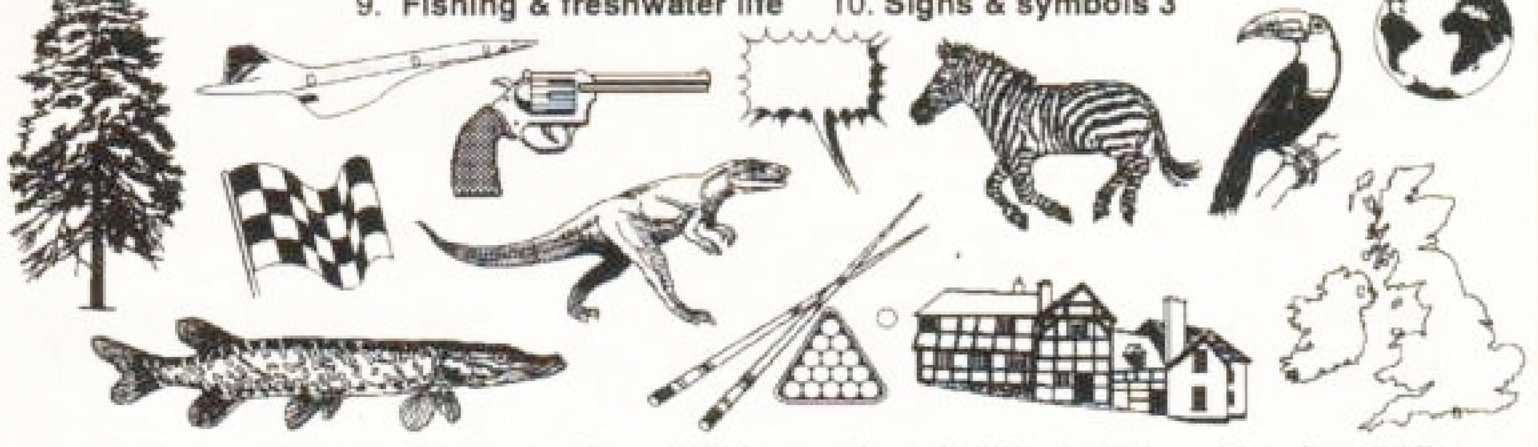
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ARE YOU BEING RIPPED OFF?

WHEN YOU HAND over your cash for a new Amiga game, do you know where it is going? And is £25, £30 or £35 a fair price for a game or are you being ripped off? Next month we will bring you the truth about where your money is going. We'll tell you how much it costs to make a game, and whether it is the programmers, the manufacturers, or the shops who take the profit. We'll delve into the secret world of games production to bring you the truth about where your money is going.

Remember our special investigation into piracy a couple of months ago? Well we've been inundated with letters, faxes and phone calls applauding our stance on exposing the software pirates. And many of you have made your own comments about piracy and how it can best be tackled. We've even been contacted by pirates past and present. Next month we'll be publishing a selection of your views in a special feature. Don't miss it.

We'll also be continuing our series of *Blitz*, *Imagine* and Workbench tutorials, and our technical experts will be bringing you the best reviews of all the latest serious software while the games team will be putting the latest releases through their paces. Remember we only review finished games in *Amiga Format*, so if you want the definitive review, order your copy now!



PHOTO CD

You may have been aware that for some time Eastman Kodak have been offering a service where you can have your own photographs transferred on to Compact Disc. The pictures can then be viewed at home with a special CD player costing anywhere from £149 up. What you may not realise is that this service can be just as useful to Amiga owners who have access to a CD-ROM drive. Next month in your revolutionary issue of *Amiga Format* we will be putting you in the picture about how to access your snaps on CD.

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